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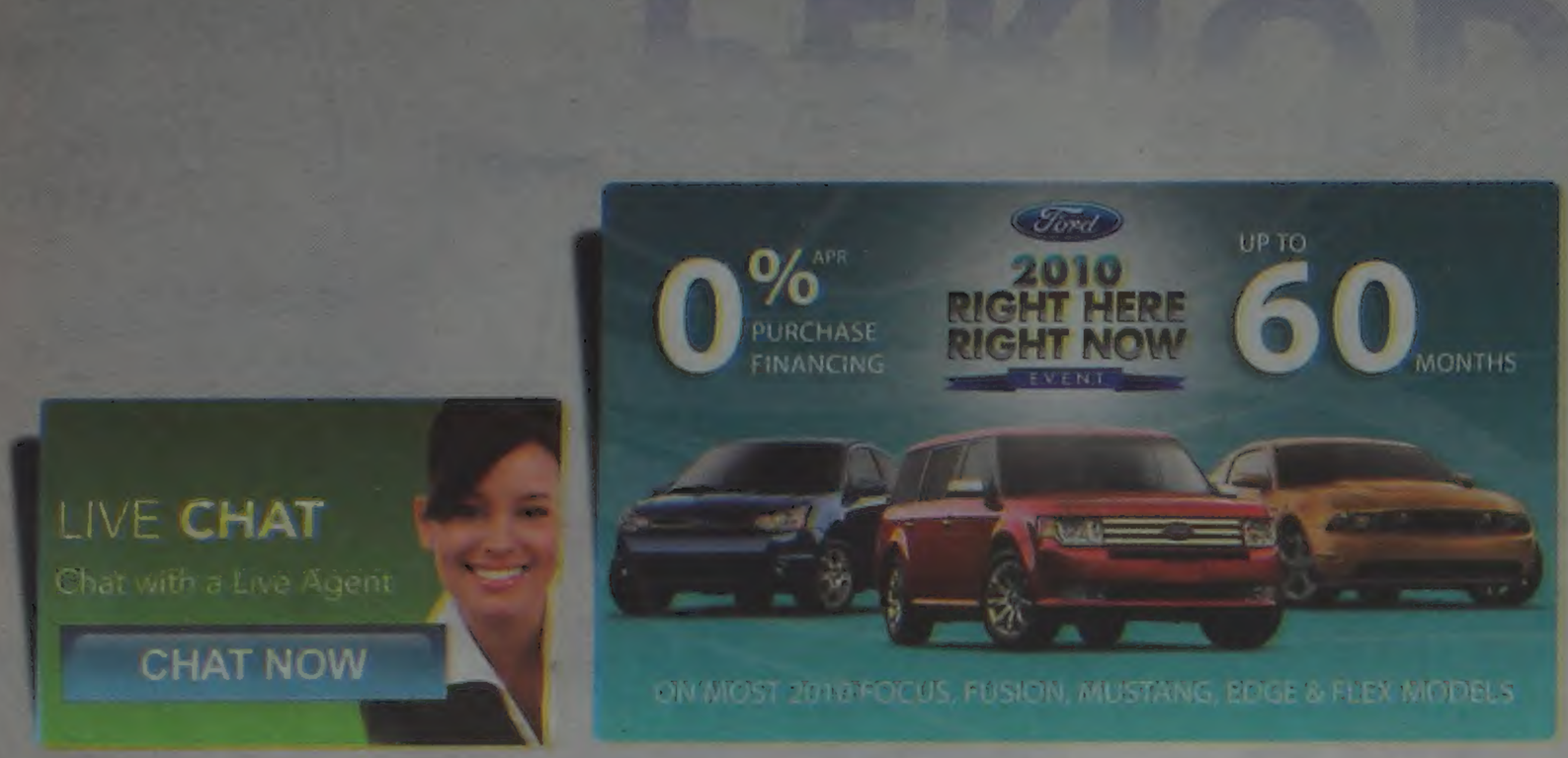


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THEATRE NETWORK GETS INTO THE MINDS BEHIND MARKETING // PAUL BLINOV 26

FRONT >> BILL 50 / 7 FILM >> *THE ROAD* / 34 MUSIC >> YOU SAY PARTY! WE SAY DIE! / 48

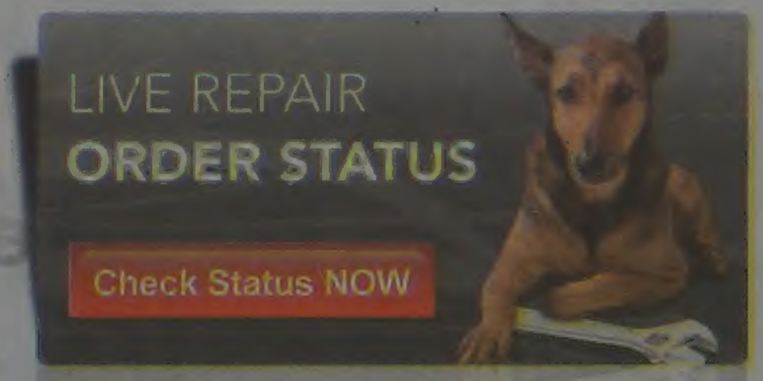
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VUEWEEKLY INSIDE

#736 • Nov 26 – Dec 2 , 2009

UP FRONT // 6

6 Vuepoint
8 Issues
10 Dyer Straight
11 ZeitGeist
13 Bob the Angry Flower
13 In the Box

DISH // 14

19 Veni, Vidi, Vino

ARTS // 26

30 Prairie Artsters

FILM // 34

34 DVD Detective

MUSIC // 39

42 Enter Sandor
50 New Sounds
51 Old Sounds
51 Quickspins

BACK // 52

52 Free Will Astrology
54 Queermonton
55 Alt.Sex.Column

EVENTS LISTINGS

32 Arts
37 Film
40 Music
53 Events

COVER



26 Marketing and moving on mix in *Poster Boys*

FILM



34 *The Road*: John Hillcoat's take on the Cormac McCarthy's book is faithful and unforgettable

MUSIC



48 You Say Party! We Say Die! survives a break up

SNOWZONE



21 Ski émigrés: extend your season in South America



23 Alberta Alpine: Edmonton's racing community invests in the future

VUE ONLINE // VUEWEEKLY.COM



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MUSIC
Jake Ian performs live at *Vue Weekly*

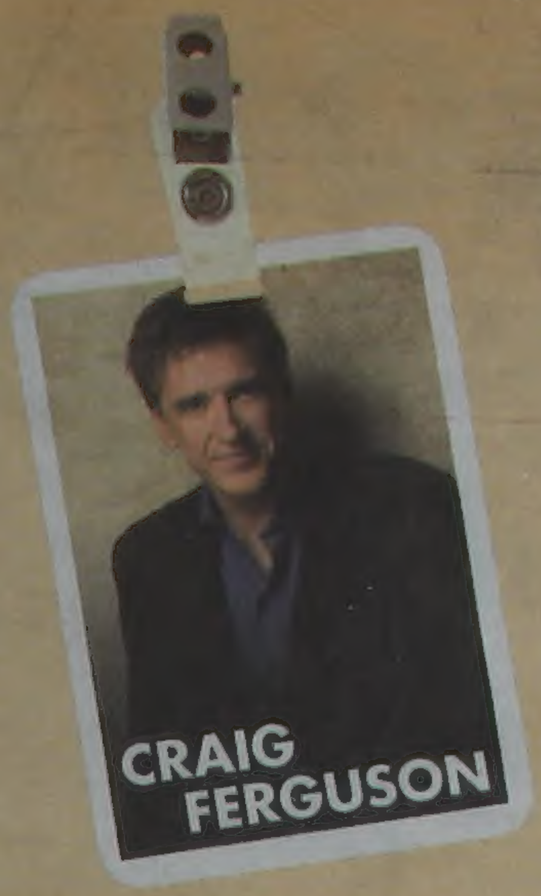
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Gunning for the Truth: Brian Gibson discusses the tentative emergence of films that explore school shootings

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UP FRONT



INSIDE // FRONT

7 Bill 50

12 Well, Well, Well

13 In the Box

EDITORIAL

Vuepoint

Backwards approach

DAVID BERRY
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How fitting that, less than a day after the Quebec government announced ambitious new guidelines to attempt to bring the province's greenhouse gas emissions down to 20 percent below 1990 levels, the Alberta government announced a $495 million project pipeline to support its proposed carbon capture and storage plan. If you need any further proof of our backwards approach to dealing with climate change, this was it.

Of course, Alberta can't just hope to use the same tactics as Quebec to bring itself into compliance with Kyoto, or any potential climate deal reached in Copenhagen: too much of our economy depends on tar sands development for there to be any realistic hope of slowing down the oil patch enough to shave off significant greenhouse gas emissions. But Alberta is still putting too many of its eggs in one basket: that $495 million, remember, is part of a $2 billion carbon capture and storage strategy. A strategy, it is worth pointing out, that is still entirely unproven, and whose long-term effects are basically unknown.

Not that the gamble would be all that ill-advised if it was part of a more comprehensive strategy: again, the nature of the tar sands demands more than just vehicle emission standards and encouragement to take public transit. But Alberta lacks even that level of commitment, to say nothing of other solutions, like shifting towards green energy for our power grid (Quebec's hydroelectric power is one of the many reasons it can relatively easily reach its set targets).

As significant a contributor as the tar sands are to our greenhouse emissions, they are far from the only thing that's pumping out carbon dioxide. Edmonton and Calgary are two of the most car-dependent cities in the country, and much of our power comes from coal-fired stations. Such greenhouse sources may be dwarfed by the tar sands footprint, but we cannot pretend as if our emissions would be at acceptable levels without them. Our dependence on oil development for economic health—an unfortunate truth that nevertheless also reflects poorly on the one-track-minded Tory government—is precisely the reason why we should be working harder to curb our other emissions as much possible.

The Alberta government, however, instead focuses only on the tar sands, and even there only with half-hearted and unproven measures. This narrow-minded dithering will only serve to make the inevitable change even harder, if we even make it long enough to have a choice in the matter. V

GRASDAL'S VUE



NEWS

Roundup

SOLVING POVERTY

It's time for Alberta to come up with a comprehensive plan to address poverty, says a report issued Tuesday. The report, released by Public Interest Alberta and the Edmonton Social Planning Council and titled *We Must Do Better: It's Time to Make Alberta Poverty-Free*, gathered information from seven forums hosted across the province, and found that Albertans were disturbed that the province's recent boom still leaves many out in the cold, and outlines step towards a comprehensive plan to reduce poverty, similar to plans that already exist in six other Canadian provinces.

The study posited the need for such a plan particularly because in Alberta's boom you needn't necessarily be jobless to be living in poverty. The study points out, for instance, that one in 12 children in the province live in poverty, despite a majority having parents who work, and 49 percent with parents who were employed full-time. In part because of this, chief among the recommendations were increased funding for community service providers, which the report says have struggled to deal with resources that have remained steady or in some cases been cut even as demand for services has increased.

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QUEBEC GOES VERT

Quebec separated from Canada on at least one important issue this week: greenhouse gases. Citing worries over trade relations with green-hungry Europe, Premier Jean Charest announced that the province will reduce its greenhouse-gas emissions by 20 percent below 1990 levels.

The ambitious plan, which would give La Belle Province the lowest level of emissions per person in all of North America, will focus on investment in public transportation and regulation on automobile emissions similar to those introduced in California to help reach the target, although it already has a head-start: thanks to its reliance on hydropower, Quebec is already the lowest greenhouse gas emitter in the country. Regardless, the plan does help Quebec stick out from the rest of Canada: only Ontario and British Columbia have similar emission targets, at 15 and 14 percent below 1990 levels by 2020 respectively, while the Canadian government has pledged to reduce the country's emissions by three percent, facts the Quebec government said it would trumpet at the upcoming climate conference in Copenhagen.

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NEO-NAZI SOUGHT

The founder of the Calgary Aryan Guard—a white supremacist organization whose members have been involved in violent confrontations with anti-racist activists in the streets of Calgary and were responsible for the savage beating of a Japanese visitor to that city—is wanted in connection with pipe bombs that exploded in a parking lot on the city's northeast side after being left near the intended victim's floor-level apartment.

Calgary Police say that a resident of the apartment building found the bombs early in the morning on November 21 and made the risky decision to throw the devices from near the building to the parking lot where they exploded.

Police have issued a Canada-wide warrant for Kyle Robert McKee, 24, who faces attempted murder and explosives charges in the incident, which Calgary Police say stemmed from an apparent feud between McKee and the intended victim, a fellow white supremacist. A 17-year-old male accomplice, whose name is being witheld because of his age, was arrested November 23 in Portage la Prairie by RCMP officers as he got off a bus in that city.

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Too much power

Passing Bill 50 takes away important oversight process

DAVID BERRY
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According to the Government of Alberta and its industry supporters, Bill 50, likely to pass its third and final reading before the legislature ends its fall session, is simply about building much-needed electricity infrastructure as fast as possible for a province whose population and economy has grown at unprecedented rates. For its critics, though, the controversial bill is at best short-sighted and heavy-handed, and at worst an attempt to rob Albertans of an oversight process crucial to ensuring that power is delivered in the most inexpensive, efficient way possible.

Though Bill 50, titled the Electric Statues Amendment Act, includes several important details, the controversy is surrounding what the government calls Critical Transmission Infrastructure (CTI), in this case generating stations and high-voltage power lines designed to carry power from generating stations to areas of high demand. The bill specifically outlines four such projects that the Alberta Electric System Operator has deemed crucial to the efficient transmission of power in the province: a sub-generating station in Calgary and three high-voltage lines running between the Edmonton-area Wabamun stations to Southern Alberta, Fort McMurray and the so-called "industrial heartland" near Fort Saskatchewan.

And while the projects themselves have drawn some criticism as excessive builds for Alberta's needs, the much more important sticking point is the method of approval. If the bill passes, it will grant the government the ability to automatically approve anything it deems CTI, eliminating the initial needs hearings that these projects were previously subject to.



HIGH VOLTAGE >> Bill 50 outlines four projects designed to power Alberta // File

Though to the layperson it seems a relatively simple change, and would indeed streamline the approval process, as needs hearings can take up to two years, critics of the bill charge that the hearings are crucial to ensuring the needs of Albertans are properly respected. Quasi-judicial hearings overseen by the Alberta Utilities Commission (AUC) that include testimony from both interested industry and independent experts, they are a standard process in both Alberta and around the world. If Bill 50 passes, though, they can effectively be replaced by a government decision that needn't be so far-reaching.

"It's one thing for politicians to consult—and it doesn't matter if it's a PC government or a Liberal government or an NDP government," said Liberal MLA Dave Taylor, an outspoken opponent of the bill. "It's quite another thing for an independent, objective, arms-length agency board specifically to hold regulatory hearings to carry out their sorts of consultations.

"It doesn't matter to me that they say there are lots of other opportunities, and they're just doing this because it's critical infrastructure and they need to speed up the process," Taylor continued, adding that he'd much prefer if government took this as a sign that all the players have to work together better to get Alberta's electric infrastructure needs met. "If you can't get yourself properly organized around these things, one of the consequences is that you can't get the job done as quickly as you'd like. History is full of dictators who got the trains to run on time, but it seems to me that those guys don't have much of a track record in respecting, upholding or acting in the public interest."

For their part, the government says such criticism overlooks the fact that the AESO, who deem the infrastructure critical, undertake extensive public consultation and research before producing any report to the government.

"They look at historical demands, forecasted demands, generation proposals, things they've been told at consultations, and then come up with plans that include projects needed to meet those needs," explained Kristin Stolarz, Public Affairs Officer for the Government of Alberta, who also pointed out that siting hearings, which dictate the exact location of the lines, remain unaffected by the bill. "[Consultation] is a huge part of the AESO process."

But critics respond by pointing out that such claims gloss over what needs hearings actually do.

"Public consultation is not a regulatory hearing," said Gary Holdman, CEO of Enmax, the only major Alberta energy company to speak out against the plan. "Public consultation is when you open up a room in a hotel and say what your plan is and listen for feedback. A hearing is where people who want to build the line and profit from it state what their case is and the people who are going to pay for it, the consumers, have international experts ask a bunch of skill-testing questions to make sure that it's the right decision. When you take away that scenario, you can never trust that the decisions aren't made just to satisfy the person that might be making the profit."

And that may be particularly true when dealing with a group like AESO. For starters, points out Green Party leader Joe Anglin, who has been one of the province's most vocal opponents of proposed transmission lines, AESO is not the most reliable of organizations when it comes to consultations.

"AESO was found guilty of not consulting the first time they tried this," he said. "Now, they're saying they consulted last year, but it can't be called consultation if you don't disclose all the information available. They didn't do that."

Even if you accept the premise that all of AESO's dealings are above-board, they suffer from a somewhat limited viewpoint. AESO is an independent, not-for-profit organization set up to maintain and operate the Alberta Interconnected Electric System—a purview that, as Taylor explains, makes them somewhat analogous to the man with a hammer who only finds nails, when it comes to investigating Alberta's energy needs.

"You have to remember that the mandate the government handed AESO essentially says that they're required to provide unconstrained electricity transmission," he said. "They don't have the mandate to consider building anything other than high voltage transmission lines. They don't have a shopping list of things to choose from: there's only one item on their list."

Holden agrees, noting that by only considering transmission lines, both AESO and the government's proposed projects are ignoring the technological advances in power generation that have been proposed, and may even end up leaving us with transmission capabilities that we

CONTINUED ON PAGE 9 >>





Issues

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

The spirit of '99

Global movement that started with the 'Battle in Seattle' continues 10 years later in Geneva and Copenhagen

MAUDE BARLOW
// CANADIANS.ORG

For many people, the mass demonstrations 10 years ago in Seattle against the World Trade Organization (WTO) appeared spontaneous. In fact, while authorities and police were caught off -guard, the massive civil society convergence and protests were the result of an unprecedented solidarity among disparate groups convinced that corporate globalization was failing the world, worsening environmental damage and creating—not solving—global poverty.

Ten years later, the converging crises of environmental degradation, food and water shortages, financial meltdown and widening disparities between the rich and poor have only worsened. Instead of acknowledging that globalized industrial capitalism is, if not the root cause, a major irritant to all these problems, the WTO and G20 nations are using this critical moment to push for even more deregulated trade.

Cynically, but also perhaps to desperately try to kick-start stalled Doha "development" round negotiations, the WTO chose to hold its 2009 ministerial meeting as close to the Copenhagen climate talks as possible. WTO Director General Pascal Lamy was in Canada earlier this month, selling his line that the best complement to stricter carbon emissions rules would be a more binding international trade regime.

But up for discussion in Geneva for the seventh ministerial are the same old policies that would reduce effective government action to curb greenhouse gas emissions, encourage sustainable and equitable economic development at home and abroad or cool down financial instability.

As explained in the final Stiglitz report to the United Nations on reforms to the international financial and monetary systems, the framework for financial market liberalization in the Financial Services Agreement of the General Agreement on Trade in Services (GATS) under the WTO, "may restrict the ability of governments to change the regulatory structure in ways which support financial stability, economic growth, and the welfare of vulnerable consumers and investors."

Similarly, GATS discussion on environmental services aim to deregulate the oil exploration, oil drilling, pipeline construction, garbage incineration and other carbon-heavy sectors that will contradict global efforts to reduce emissions.

This is, of course, the bad news. It should make us angry. But it's equally important to reflect on our many trade victories, especially in Canada, since those fateful few days in November and December of 1999, and to draw on them to strengthen the current fight against new trade threats.

In 2004, we celebrated the demise of the Free Trade Area of the Americas, an effort to expand the failed NAFTA model into Latin American. This was only a few years after defeating the Multilateral Agreement on Investment (MAI), a proposed global corporate bill of rights that would have made most local, provincial and national regulations affecting business vulnerable to international lawsuits.

In 2007, though British Colombia and Alberta signed a mini-MAI between the provinces—the Trade, Investment and Labour Mobility Agreement (TILMA)—a series of provincial and national grassroots campaigns made sure that no other province would join them. Finally, we learned in August this year that the Security and Prosperity Partnership of North America, a NAFTA-plus "deep integration" plan for the continent, had been abandoned by the US government due to popular resistance.

People came together in 1999 and continue to come together to oppose the free trade model because it has clearly pushed human and ecological limits to the breaking point. Then, as now, these disparate groups and communities believe that another world is not only possible, but absolutely necessary if we are going to come out of these crises with a world worth living in.

I have been personally involved, as an activist and UN senior advisor on water, in the international struggle for a right to water. Embedded in this right is the notion of water as a public good and part of the Commons. The concept goes much further and offers us a powerful new way of thinking about our local, national and global economies.

The Commons is the antithesis of the neoliberal project which seeks to shrink democratic control over markets and marketize even our most basic needs. What is needed is a "counter narrative," protected by a legal framework of its own, that would allow us to manage our collective resources for the common good.

This is not an esoteric concept. It's what most people are hoping will come out of the Copenhagen climate talks in December, though the Canadian government and others are working hard to undermine this vision. If we fail to create a new way of thinking about the planet and our role in it, we may not survive.

This week in Geneva, and later in Copenhagen, the Council of Canadians will once again join with thousands of farmers, fishers, civil society groups, environmentalists, social justice activists and leaders from the Global South to demand climate justice and a reversal on global trade talks.

I can't think of a better way to celebrate the "Battle in Seattle"—can you? V

Maude Barlow is the national chairperson of the Council of Canadians.

An event celebrating the 10-year anniversary of the Battle of Seattle, featuring a screening of This is What Democracy Looks Like, *will be held in Edmonton on Monday, November 30 starting at 7:30 pm in the Underdog of the Black Dog Freehouse (10425 - 82 Ave).*



« CONTINUED FROM PAGE 7

don't need.

"As new technologies come in, as cities build their own power generation and use the waste heat to heat buildings, as solar power comes into the marketplace, as homes and small buildings start to make their own power, the need for transmission will diminish," he said. "Bill 50 essentially assumes none of that will happen ... and to have a plan that ignores all of those trends is very risky."

Though AESO's scope is limited, Holden stresses that it isn't necessarily the proposed projects that are the big issue: it's the ability of the government to approve future projects without a needs hearing that is particularly troubling.

And while the government won't speculate on what could come forward—"[CTI designation] is not necessarily specific to those four projects, though I wouldn't be able to comment on potential future projects," explained Stolarz—there are pretty good indications in plans released by AESO, which include lower-priority high voltage transmission lines from Grande Prairie and the Northwest Territories. Critics are quick to point out that these would potentially connect to proposed nuclear and hydro plants in their respective locations, massive 200 MegaWatt facilities whose scope would seem to indicate that their power would be destined for points beyond Alberta's borders.

"Those lines, if you don't export, are massive overbuilds," pointed out Holden. "You don't need them if you don't export ... and we don't think that's an economic prospect."

And though they remain for the time being simply plans, as Taylor points out, the simple fact that government has allowed itself the ability to designate critical infrastructure without a needs hearing means that, once Bill 50 passes, essentially anything is possible from an electric transmission standpoint.

"Every time AESO comes back with an updated plan every 10 years, you just take the next set of nice-to-have high voltage transmission lines in the queue and say those are critical, and then they don't have to go through the process," he said. "The way the bill is structured right now, that's absolutely possible. And if it's possible, then that's a problem. If you didn't want to leave yourself an out to do that in the future, you wouldn't write the legislation that way."

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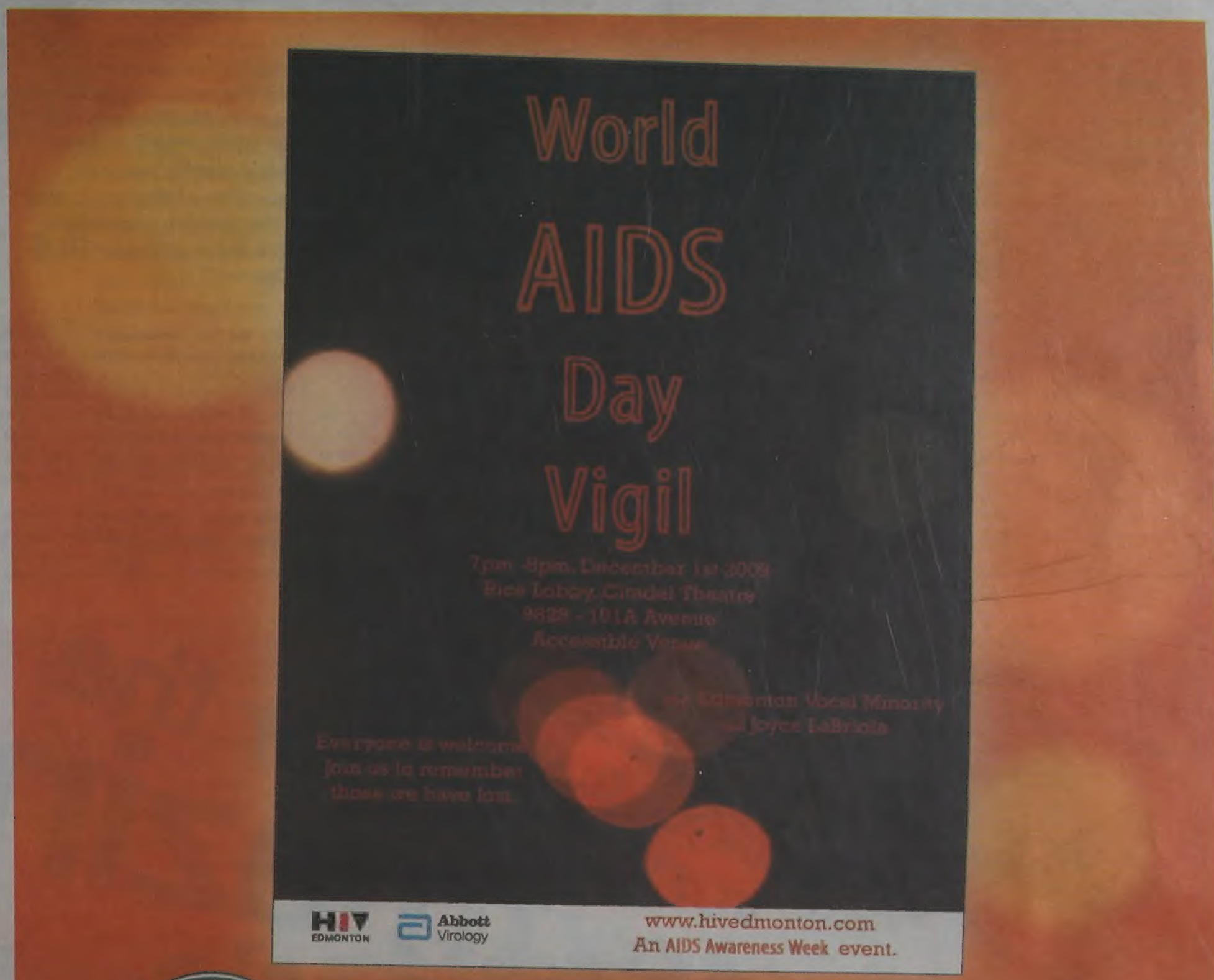
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It's over

Reuniting Cyprus not going to happen

DYER STRAIGHT
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Gwynne Dyer

The window of opportunity actually slammed shut in 2004, when Greek-Cypriot voters overwhelmingly rejected a United Nations plan to reunite the divided island of Cyprus. A week later the Greek-Cypriot government was allowed to join the European Union anyway, while the Turkish-Cypriots, who had voted in favour of the reunification plan, were frozen out. But some people just won't give up.

A year ago, with new leadership on both sides, the Greek- and Turkish-Cypriots embarked on another round of talks aimed at reunifying the island. As late as this September, Alexander Downer, the UN secretary-general's special adviser on Cyprus, said that "what you have here are two leaders who are very committed to a successful outcome." But good intentions are not enough.

Dimitris Christofias, the Greek-Cypriot president, and Mehmet Ali Talat, his Turkish-Cypriot counterpart, are old friends, and they both genuinely want to put the country back together, but they have made little progress and after fifty meetings time is running out. There will be elections in the "Turkish Republic of Northern Cyprus" (TRNC) in April, and the new president there is likely to be hostile to reunification.

Last time, in 2004, it was the Greek-Cypriot president who persuaded the voters on his side of dividing line to reject the UN proposal. There are bound to be times when one side or the other is led by somebody who wants to die in the last ditch. But there are also bound to be intervals, like the present one, when the leaders on both sides are in favour of unification.

So why talk of windows of opportunity shutting? Even if it doesn't happen now, surely it will happen sooner or later. Alas, not necessarily.

Geopolitical realities normally change as slowly as the continents drift, but the tectonic plates are now moving fast in the eastern Mediterranean. The chance of Turkey ever joining the European Community is now shrinking rapidly towards zero—and without the incentive of that goal, why would Ankara ever force the Turkish population of North Cyprus back into a union with the Greek-dominated "Republic of Cyprus"?

The current obstacle to EU membership for Turkey, which first applied to join 22 years ago and has been an official candidate for the past decade, is the opposition of the German, Austrian and French governments. They are all conservative governments that believe a Muslim-majority country has no place in what they still see as a "Christian" Europe.

That is ugly nonsense, but not necessarily a deal-breaker: those governments will probably be replaced one day by others that take a more relaxed view of religious differences. After all, a clear majority of EU citizens are not interested in religion at all. Greece and the Republic of Cyprus would also veto Turkish membership today, but a deal between the two Cypriot communities would obviously remove that roadblock.

> **"Geopolitical realities normally change as slowly as the continents drift, but the tectonic plates are now moving fast in the eastern Mediterranean. The chance of Turkey ever joining the European Community is now shrinking rapidly towards zero—and without the incentive of that goal, why would Ankara ever force the Turkish population of North Cyprus back into a union with the Greek-dominated "Republic of Cyprus"?**

If anti-Muslim prejudice were the only obstacle to Turkey's entry, then it could still become a EU member one of these days, but the tectonic shift is not driven by whoever is in power today in Paris, Berlin or Vienna. It is driven by a growing concern in the EU that global warming is going to generate huge numbers of desperate refugees in Africa and the Middle East—"climate refugees" who will end up trying to get into Europe.

Never mind if this is just, or even if it is an accurate vision of the future. If this view comes to prevail in the EU, the main question becomes: where do we hold the line against waves of climate refugees? Should we try to control the current frontier along the eastern borders of Greece and Bulgaria (about 300 km, 175 miles), or bring Turkey into the EU and try to control 1,100 km (750 miles) of borders with Syria, Iraq, Iran, Armenia and Georgia? Not rocket science, is it?

Unless it is overwhelmed by climate change, Turkey will be all right outside the EU. It will overtake Germany in population within a decade, and it already has a higher per capita income than several Eastern European members of the EU. Turkey was a second-rank great power until the end of the 19th century, and it is likely to be back in that role by the mid-21st.

But if that is the role Turkey will be playing in another generation, why would it want to withdraw its troops from North Cyprus and push the Turkish-Cypriots into a single state with the Greek-Cypriots now? Why would the Turkish-Cypriots themselves want to resume their place as an unloved minority in a Greek-run state, rather than retain their own state in close association with the rising regional great power?

The reply to that question ten years ago would have been: because Turkish-Cypriots are so poor. But the past decade has seen very rapid economic growth in North Cyprus. The gulf in living standards between the two parts of the island has dramatically narrowed, so reunification no longer seems the only escape from poverty to Turkish-Cypriots.

This is not the last chance for the reunification of Cyprus; 2004 was. Greek-speaking Cyprus is prosperous and secure, Turkish-speaking Cyprus is approaching the same state and Turkey itself no longer has an incentive to support the creation of a reunified, federal state in Cyprus. Partition is permanent. It's over. V



More than just fees

Broadcast licensing hearings could lead to all kinds of problems



In the weeks leading up to the Canadian Radio-television and Telecommunications Commission hearing on broadcasting licences, Canadians were inundated with splashy advertising campaigns claiming that new fees for local signals were either a TV tax or would save local television. With all of the major broadcasters and cable companies appearing before the commission, the fee-for-carriage (or value-for-signal) issue unsurprisingly took centre stage at last week's hearing.

Yet those convinced that the broadcaster plan was limited to a new fee were in for a rude awakening. Fee-for-carriage is only part of the story, as broadcasters are also seeking to block US signals, leave some Canadian communities without over-the-air television, and delay the transition to digital television transmission until 2013.

The prospect of blocking US television signals will come as a shock to many, but both CTV and Canwest, Canada's two largest private broadcasters, have asked the CRTC to establish a new program deletion policy.

For many years, Canadian broadcasters have benefited from simultaneous substitution, which allows them to air U.S. programs at the same time as US broadcasters but to substitute their broadcast (complete with advertisements) on both channels. That policy is the reason programs such as House or Desperate Housewives air simultaneously in the US and Canada, creating an important commercial advantage for Canadian broadcasters.

The broadcasters now wish to expand the simultaneous substitution policy with program deletion. It would provide that when a Canadian broadcaster purchases the rights to a US program, they would have the right to air it whenever they choose within a seven-day window. The hook is cable and satellite companies would be required to block the US broadcast of the same program if it did not air simultaneously.

The proposal, which would lead to millions of Canadians regularly encountering blank screens instead of expected programs, would perversely increase the attractiveness of US programming. Moreover, given the increasing expectation of on-demand program viewing, it seemingly would send more Canadians away from broadcast television to the Internet where there are no blackout messages and most programs are readily available in both legal and illegal forms.

> **Fee-for-carriage is only part of the story, as broadcasters are also seeking to block US signals, leave some Canadian communities without over-the-air television, and delay the transition to digital television transmission until 2013.**

The broadcasters also confirmed some Canadian communities will lose

CONTINUED ON PAGE 12 >>









Unwelcome news to vegans

Book shows the need for fatty acid found in meat and dairy

On my mind today: the private torment of eating disorders, depression, obsessive-compulsive disorders and insomnia, all of which have at least one thing in common—abnormal serotonin transmission.

Our brains are over 60 percent saturated fat, and the substance that allows our brains to transmit brain chemicals across synapses is cholesterol. But we've come to believe that saturated fat and cholesterol are evil, so we've all long-ago switched to low-fat meat and dairy products, or gone vegan and abandoned them altogether.



It's true though: our brains desperately need the complicated, long-chain fatty acids that do not occur in plant foods. That means to feed our brains, we must either convert simple fatty acids found in grasses and seeds to the kind we need—which most humans don't do very well—or get them from animal sources.

That's one part of the problem. The other is that to produce serotonin we really need a good supply of the amino acid tryptophan, which, if we're going to rely on plant sources, is hard to come by. But remember, even if plants could provide tryptophan in abundance, our neurotransmitters can do little with it in the absence of cholesterol and saturated fat.

The solution (I'm ducking), is of course to include meat, or at minimum, dairy products in our diets. "I am now depression free, and I am thankful every day," writes former vegan Lierre Keith, author of *The Vegetarian Myth: Food, Justice, and Sustainability* (PM Press, $22). "But the cold and the exhaustion are permanent ... You don't have to try this for yourself. You're allowed to learn from my mistakes. All the friends of my youth were radical, righteous, intense. Vegetarianism was the obvious path, with veganism the high road alongside it. And those of us who did it long term ended up damaged."

Doctors and naturopaths and others in the trenches I hear from see malnutrition-induced illness all the time. They have patients who have destroyed their digestive systems, patients whose brains and bones and endocrine systems are literally starving for the fats and proteins supplied in grass-fed meat and dairy products. And with a return to ancestral ways of eating—hunter-gatherer, meat and vegetable—they have witnessed remission of eating disorders, addictions, anxiety, fibromyalgia, thyroid disorders, osteoporosis, rheumatoid arthritis and coronary artery disease.

This is, I know, unwelcome news to those who object to meat and dairy products for ethical and environmental reasons. But please don't write to me about the horrors of factory farming because I agree with you: there's nothing defensible about raising animals in the appalling, polluting, torturous conditions of factory farms. But animals integrated into polycultures imitating natural diversity don't adversely impact our environment.

> **With a return to ancestral ways of eating—hunter-gatherer, meat and vegetable—they have witnessed remission of eating disorders, addictions, anxiety, fibromyalgia, thyroid disorders, osteoporosis, rheumatoid arthritis and coronary artery disease.**

Modern grain-farming on the other hand, does negatively impact the environment. It is entirely dependent on fossil-fuel-synthesized nitrogen. It is drying out entire rivers. It strips non-renewable top-soils. It is anything but green, and anything but sustainable. The only thing that is sustainable is a system of old-fashioned polyculture farming that relies on old-fashioned sun and rain, and animal manure that rebuilds the topsoil depleted by crops.

And please don't write to me about wasting grain on cattle while children are starving either. I agree here too; it's a bad idea. Feeding cattle grain is bad for hungry children, it's bad for cattle and it's bad for us. Grain cartels are a bad idea all around.

And finally, please don't write to me about the dangers of saturated fats There's much to say, much, much more than I have room for here, so for now I'll just say this: the World Health Organization's MONICA project—which included nutritional data from 21 countries and 10 million people over 10 years and was the single largest investigation into diet and coronary heart disease ever—found no correlation between cholesterol levels, fat intake and cardiovascular mortality.

It would be nice if this discussion about nutrition could move beyond the political and the ideological, because most of us agree on the goals: we care about the world's hungry, we care about the environment, we despise factory farming and we want those suffering from health problems rooted in malnutrition to be well.

"Knowing about factory farming led me to veganism," writes Keith. "Most vegetarians have experienced the same vocation: called by justice to right the world. What I am asking is for you to hear that call again." She is speaking of the call to fight for sustainable, polyculture food production, to fight against the grain cartels we believed were bringing us earth-friendly and healthy sustenance. Thank you again, Lierre Keith, for your marvelous, marvelous book. V



TELEVISION

>> CONTINUED FROM PAGE 11

their over-the-air signal as part of the transition from analogue to digital. For decades, Canadian broadcasters have used spectrum to transmit over-the-air analogue broadcast signals; estimates indicate 10 percent of Canadians still rely on over-the-air TV signals.

The shift to digital transmission brings several advantages including better image and sound quality and more efficient use of spectrum that will open the door to new telecom services. Yet the broadcasters are not willing to invest in digital transmitters for all communities, leaving residents of Kingston, Sudbury, Thunder Bay and Kelowna (among others) without over-the-air signals.

Moreover, the broadcasters admit they will not be able to complete the transition by the August 31, 2011 deadline. Instead, they now target 2013, four years later than their US counterparts.

A delay necessarily will hold up the availability of new spectrum to be freed-up as part of the transition. This spectrum—known as the 700 MHz spectrum—opens up a host of possibilities for new innovation, competitors, and open Internet access. For Canadians anxious for new entrants into the wireless sector, delayed availability of the spectrum will mean more delays in spectrum auctions, keeping the market at a stand-still and costing taxpayers billions of dollars in lost spectrum revenue.

If the plan is fully adopted, Canadians would be left with blacked out broadcasts, lost spectrum revenue, and delayed telecom competition. After a week of hearing from broadcasters and cable companies, it is clear that the hearing is about far more than TV taxes and saving local television. V

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Doctor who?

The Oilers are in the midst of a five-game home stand and it hasn't started too badly. The first match at Rexall resulted in a 6-4 win over Colorado—the leading team in the Northwest Division. Then the Oilers lost 5-2 to Chicago—the leading team in the Central Division. Things improved last Monday with a 4-0 shutout win over Phoenix—the leading team in Arizona. Allons-y!

IN THE BOX
inthebox@vueweekly.com
Dave Young

The Ice Warriors Last week I observed two distinct but noteworthy anniversaries. November 22 was the sixth anniversary of the Ford Safeway Brick Warehouse CIBC Molson Heritage Classic. November 23 was the 46th anniversary of the first broadcast of *Doctor Who*. How can I link these events, you ask? Here goes: BBC's Doctor of TV legend possesses the unique ability (as a Time Lord via the TARDIS) to travel through time and space. If you could travel back in time and change history or, more specifically, go back in time to the Heritage Classic, what would you do?

Up until the Big Game, the Oilers record was 10-7-2—not bad. After the Big Game, the team went on a serious slide, going a wretched 5-10-5 over the first 20 post-Heritage Classic matches. The team wound up missing the playoffs for what was just the second time in eight seasons. Since the 2003-04 season, the Oilers made the playoffs only once and fans are currently enduring a three-year playoff drought.

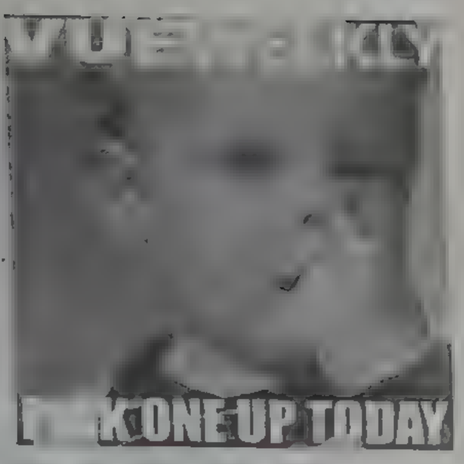
Let's play science fiction. Let's say you go back to the Heritage Classic (a la *Doctor Who*) and change history by somehow enabling the Oilers to win at Commonwealth Stadium. (My crackpot sci-fi plotline: Habs goalie Jose Theodore was replaced by an alien—one from a much colder planet I'll call Propecia—giving Montréal an unfair advantage in the frigid outdoor environment. You unmask and defeat this alien. Oilers win.) The Oilers avoid ill-fated mid-season slump and make the playoffs. The team does not appear in the Stanley Cup Finals in 2006 but they do make playoff appearances every year over the past five seasons and we aren't facing the three-year (and counting) playoff drought of today. In other words, The Butterfly (Goalie) Effect kicks in.

So here's a classic sci-fi dilemma. Would you rather have the singular thrill and bittersweet memories of the long playoff run and eventual loss we shared in '06 or would you prefer to settle for five straight years of more modest one or two-round playoff appearances? It's quality or quantity. Tough call?

Oiler player of the week: Let's give the latest OPOTW award to Oiler goalie Jeff Druin-Deslauriers for his shutout win against Phoenix. With Nikolai Khabibulin on the shelf, the team will need JDD and this should add confidence. Honourable mentions: Penner, Souray. V



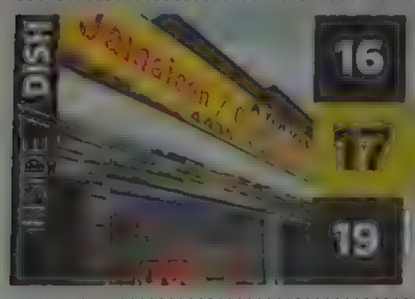
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16 Meet the Locals

17 Ah Yah Mi Deh

19 Veni Vidi Vino

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Going hungry

An 'interesting enough' story about food becomes much more



MORE THAN SUSTENANCE >> Christa Ball insists that nutritious food be served to clients of the Mustard Seed / Renee Poirier



THE HOPE MISSION >> Waiting for its diners / Renee Poirier

MIKE ANGUS

From the outset, feeding the homeless seemed like an interesting enough food story. I was curious to know how agencies that provide meals to the homeless wove their compassion for people with a passion for food. After talking to a few of them, however, the story began to drift away from food, in the same way some government and agency spokespeople seemed to shy away from anything too specific, like funding or budgets. As much as I simply wanted to produce a price tag on feeding the homeless, I soon realized I was up against much more than just the economics of compassion: I was up against the realities and politics of Alberta's economy, and its attitudes towards homelessness and hunger.

In 2008, a committee of leading Edmontonians, in conjunction with the Alberta government, launched its 10-year action plan to end homelessness. It's an innovative approach, based on studies from other North American cities, that shows how direct funding towards housing the homeless alleviates costs in other areas like hospital stays, emergency and police services, and incarceration. "Instead of managing homelessness through emergency shelters and drop-in centres, we need to change our approach so we can end homelessness," the committee's website states boldly.

The reasons for homelessness are many, and can be found on any one of Edmonton's homeless shelter websites. What is more complicated is why homelessness continues to exist—and increase—in a city as prosperous as Edmonton. The city's organizations that try to alleviate homelessness are under greater strain than ever; so what are we to make of this seeming correlation between prosperity and poverty? What are the barriers to ending homelessness?

According to the Government of Alberta's website for the Ministry on Housing and Urban affairs, the barriers include incomes that are not keeping up with the cost of living. "The remarkable growth of Alberta's economy has fuelled increases in the costs of living," it states, combined with high rates of in-migration, increased demand for rental housing and hence an "upward pressure" on rents.

This same upward pressure lends itself to other areas of housing, including "higher construction and land costs, gentrification, condominium conversions and other supply/demand factors." To put it simply, Alberta's boom periods provide the housing industry with an excuse to raise prices and maximize profit, most visibly at the expense of the province's most vulnerable citizens.

"Most, if not all, prosperous cities have a population of homelessness," concedes Lindy Dowhaniuk, food services manager at Hope Mission, "[but] it seems to me that usually the outcome of prosperity is high living expenses.

"Add in an economic crisis and a lack of jobs and homelessness is going to go up," she adds. "No jobs plus high rent equals homelessness."

Despite Alberta's perceived overall wealth, the remaining barriers to ending homelessness include societal attitudes towards homelessness, increased strain on homeless-serving agencies, groups with special needs, bureaucratic red tape and a lack of coordination between intergovernmental and interagency levels.

"Discrimination is a big barrier," agrees Jessica Smith-Perry, marketing and communications officer for the Bissell Centre. "We've seen a common thread of clients seeking housing, but they've been discriminated against for being homeless, for being non-Caucasian, because they're on social assistance or for their mental health issues.

"Funding is a big obstacle for us," she continues. "With the funding and support needed to implement Housing First [philosophy, the basis for Edmonton's Committee to End Homelessness], I believe we can significantly decrease homelessness. The question—and the issue—is getting those supports and funding, primarily through the government."

Since the scaled-back budgets of the Klein years, agencies have enjoyed an increase in funding and awareness, thanks to initiatives like the 10-Year Plan. Still, says Christa Ball, evening meal coordinator at Mustard Seed Street Church, "the vast majority of our funding comes from private donors, businesses, churches, and individuals."

What's more, very little of this fund-



ing is ever earmarked specifically for feeding the homeless. Obviously, much of what comes to kitchen supervisors in terms of food budgets shows up in the form of, well, food. And as a primary service in the effort to alleviate homelessness, ending hunger proves just as complex.

It's a chicken-or-egg argument: what do you address first—hunger or homelessness? Without food security, it's near impossible to focus on anything else, like finding and holding down a job.

"You don't realize how important food is until you don't have it," the Bissell Centre's publication *Living Without Food* points out. "Getting food when you don't have money to buy it is a full-time job."

But without shelter—and a stove for cooking and fridge for storing—what are groceries? How do you separate hunger from homelessness? And how is this still a food story?

To put some rough numbers on addressing hunger: Dowhaniuk is responsible for overseeing Hope Mission's daily food services, and as the city's busiest homeless shelter, they provide approx. 1000 people with a meal, three times a day. ("And over the last year," adds Hope Mission's spokesperson Peter Gerber," we've seen our numbers increase by 20 percent.") Ball explains, "It costs [the Mustard Seed] $750 – $1100 per meal, serving 350 – 400," which averages to roughly $2 for anyone seeking their evening meal service.

"It does cost a little more, but I insist on two servings of vegetables, whole grains, fruit with every meal," he adds. "But it pays off in the end, just from a health perspective. It's an investment, it's educational and it's immediate. But it's also long-term, because they're learning to eat and teaching their families."

For Ball and Dowhaniuk, it's this educational component that allows them to make the biggest long-term difference in alleviating poverty. While they take pride in providing the immediate need for food, it's the big picture that can change lives.

"[The Mustard Seed is] very strict about nutrition," Ball states. "One of the cruel things is that people who live in poverty have twice as many health problems as those who do not, and some of it is directly related with how they eat. So I want this to be the example of how you should eat at home.

"[Educating people this way] has been very successful for me, because people get a chance to try foods that they'd normally never want to try because they'd be afraid they didn't like it," she continues. "Lentils [for example]. Terrified. Because think about: you've never eaten a lentil in your life, and how can you justify spending money on something that you don't know you're going to like, and you might have to throw in the garbage. You can't do that when you have to debate whether you can afford flour or not. So I can do that, I can let people try food that they can't [afford to] try."



GETTING EVERYTHING READY >> Jessica Smith-Perry and Ian of the Bissell Centre / Brian Burns

In light of how she teaches people about food, I ask her what she's learned about food since her time at Mustard Seed. She takes a moment to gather her thoughts, then starts very quietly.

"Food is power—and it can be used sometimes as a weapon. Foods that are healthy are often more expensive ... It's shocking and it's sad. [Affordable food] is often processed food—potato chips, french fries—that have no nutritional value. At no point do we, as a society, teach these people, who are the most vulnerable, how to eat healthy. So they just buy what's most affordable. I've learned how much society uses food as a way to divide people by who can afford, and who cannot."

This tie between money, food and power highlights how we choose to allow our local economy to dictate our quality of life, rather than the other way around. Though poverty and homelessness might be impossible to eliminate completely, if we continue to define success and wealth on what we can afford, as opposed to protecting what we can't afford to lose, then basic human rights like food and shelter—never mind the smallest daily dignities like a warm meal and a feeling of belonging in society—we continue to provide cracks for people to slip through.

"Food is such a big deal," Ball grins. "It's not just something you feed your body, but it actually feeds who you are as a person, because you attach memories to that food. Food is relational—it can bring people together, and it can separate people. I try to bring people together, because food is just one of those things that we all love to talk about, we all love to critique and make suggestions on. It's a way people can feel some power for themselves." V







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New festival celebrates local food, seasonality



LOCAL FLAVOURS >> Blair Lebsack, executive chef of Madison's Grill, instructs a class about using local and seasonal ingredients // Sharon Yeo

SHARON YEO
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The newest festival on Edmonton's roster, celebrating local food, seems at first glance ill-timed, coming during the dormant winter months.

Not so, says Planet Organic co-founder Diane Shaskin, who was instrumental in coordinating the market's first ever **Meet the Locals Food Festival** that is taking place at their Old Strathcona location. "It shows you that there is local food year round," Shaskin emphasizes.

Although Planet Organic stores in Edmonton stock nearly three dozen products from local companies, Shaskin realized that they had failed to communicate this supply to their patrons. "We've been getting a lot of comments from our customers about local products," shares Shaskin. "We knew that we were already carrying them, but we hadn't really told our customers. So the festival was a way for us to unite all of these great producers in the Edmonton area."

Meet the Locals provides a chance for consumers to interact first hand with food growers and manufacturers from Alberta. The producers represented include everything from meat, dairy, vegetables, grains and prepared goods, and from November 16 – 22, a handful of producers were on hand at the store to offer samples and information about their goods.

Emily McNairnay of Mighty Trio Organics was one such company Mighty Trio is a small family-owned business located just outside of Redwater, which produces cold-pressed,

CONTINUED ON PAGE 20 >>

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WARM GLOW >> A Yah Mi Deh's "tropical island in a chilly sea" beckons // Renee Poirier

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The sky is that heavy, chalky white that hints ominously of snow. The cuisine of a balmier locale is an easy and tempting escape from windswept sidewalks and naked trees that reach skyward with skeletal branches. Preferably cuisine that sings with spices, savoury flatbreads and tropical fruits. Cuisine that is found on a nondescript stretch of 118 Avenue, sandwiched between never-ending road construction and a Bollywood movie shop. Like a tropical island in a chilly sea, this avenue boasts **A Yah Mi Deh Jamaican Restaurant and Bakery**.

We are a bit concerned when we arrive because the restaurant is empty and, curiously, there is no lingering scent of food in the air. Several large whiteboards list the house specialties, Caribbean specialties including jerk chicken or pork, oxtail soup and curries featuring various meats including goat. A cooler boasts an impressive array of tropical fruit juices and exotic pop, spanning pineapple, soursop, guava and papaya. An unfailingly polite young man takes our order at the front; after minor deliberation, we choose jerk chicken ($12.50) and curry goat ($11), with sides of fried dumplins (75 cents each) and roti ($4).

The dining room is sunny yellow, with framed portraits of Bob Marley, Nelson Mandela and Barack Obama smiling benevolently down on impeccably tidy, functional tables and chairs. I'm drinking pineapple-ginger juice ($3), the inherent acidity of the fruit balanced by zippy ginger. My friend's pineapple pop ($2) is remarkably subtle; the carbonation is

CONTINUED ON PAGE 20 >>

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How to Flambé

HOW TO

desrochers@vueweekly.com
Pete Desrochers

Flambé is an artistic cooking procedure where you add alcohol to a hot pan in which you are already cooking food. It creates a burst of flames and is normally done to create an impressive visual effect just before serving.

While some argue that it is mostly for show, it's an ideal final step for carmelizing or crusting your special dish, adding complexities of taste and aroma that come from a properly executed flambé.

Step 1:

Gently tip your hot pan that is still cooking the food. If the pan drippings or a bit of oil drains a little to the bottom, that's OK, as long as there are no other liquds

Step 2:

Pour an ounce or two of brandy (depending upon how much you are cooking) into the bottom of the pan. Do not pour the alcohol directly on the food.

Step 3:

Ignite the pan dripping / alcohol mixture with a long match and swirl your flaming mixture around and over your food.

Step 4:

If you are making a sauce (such as Steak Diane), tip your pan again and let the remaining alcohol and drippings again drain to the bottom. Adding cream or other sauce ingredients will extinguish the flames if they haven't yet burned out.

Step 5:

Whisk your sauce and again swirl or ladle it over your preparation before serving.

Don't forget to lower the lights for maximum visual effect.

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Oregon trail

Young wine-making culture yields some surprising finds



FREE FOR PICKING // Pinot Noir grapes in Oregon's Willamette Valley // F

For four decades now, Oregon wines have surprised the world with their quality, variety and innovation. When a group of rebel cork dorks left the hallowed halls of the University of California's eminent school for viticulture and enology to try their luck pioneering Oregon's cool climate back in the late 1970s, few thought they were capable of what the region is now known for: producing world-class wines in terms of uncompromising Old World style and New World originality.

For starters, you'll find both cool and warm climates within miles of each other, complimenting the perfect terroir for Burgundy-style wines—just like Burgundy boss Robert Drouhin did, establishing Domaine Drouhin just outside of Portland in 1987. No doubt, Drouhin was just as shocked as the rest of the wine world when, in 1979, Oregon's little-known Eyrie Vineyard Pinot Noir came third in the world's Wine Olympics, beating the French at their own game. Since then, Oregon has practically become synonymous with Pinot. Try a Willamette Valley Pinot Noir from Shea Wine Cellars or Argyle Winery, or a Pinot Gris from Four Graces for fans of white wine. But be forewarned, these wines come with a higher price tag. For the budget-friendly drinker, track down Wine By Joe or Firesteed.

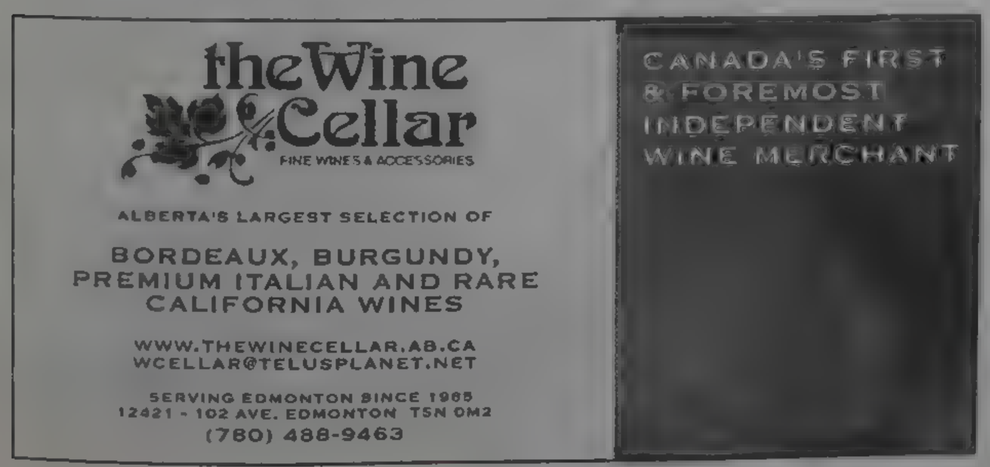
It's the adherence to traditional wine crafting and unique soil conditions that has allowed Oregon's reputation to take off. Just because the state can't compete with California's production volume merely means they've been able to focus on crafting smaller vintages of higher quality. Yet as a New World producer, Oregon also benefits from the confidence and no-rules mentality that comes from pioneering. Not only have some Oregon winemakers done away with rulebooks, they've become world leaders in sustainable, organic and biodynamic farming and wine making. For an example of a certified organic choice, try finding King Estate or Sokol Blosser.

Another benefit of such a young wine-growing culture means that winemakers are ready to take risks and produce unorthodox wines. Take Sokol Blosser's Meditrina—a zesty, easy-drinking blend of Zinfandel, Syrah and Pinot Noir—or their Evolution blend of nine white grapes, for just two examples of rogue winemaking. Though Oregon's state laws for export can limit the selection here in Canada, the wines you will find are sure to pique your interest and leave you wanting more. V

VENI, VIDI VINO
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Mike Angus











MEET THE LOCALS

>> CONTINUED FROM PAGE 16

unrefined hemp, flax seed and canola oils. The canola oil possessed a vibrant orange hue, was more viscous than conventionally-produced oil, and had a slightly floral aroma—it was easy to see and taste the high quality of the product. McNairnay says that while a farmers' market may provide a more consistent venue to meet consumers face to face, she thought the festival was a great initiative. "It's an opportunity to connect with people who shop at Planet Organic already," she explains.

In addition to the tasting tables, the festival also invites local chefs and caterers to the stage. "When you think of local food producers, you think of restaurants," says Shaskin. "We thought it would be great to see how a chef would use organic ingredients and present it in a cooking class format."

On November 19, about a dozen people attended the first of Blair Lebsack's two classes, held in a kitchen-equipped classroom of the south side store. Lebsack, executive chef of Madison's Grill, is a strong proponent of local food, and has close relationships with several area farmers. That night, he prepared a meal that featured no less than eight locally-sourced ingredients, including Sylvan Star grizzly aged gouda as part of an appetizer, Fairwinds Farm goat yogurt utilized in the salad dressing and bison sirloin from Olson's High Country Buffalo in the cassoulet. Lebsack also stressed the use of seasonal ingredients, including radishes and celery root, two vegetables he believes are too often overlooked.

The theme of seasonality permeates the festival, and explains why Meet the Locals is scheduled to take place for a week each month into the new year, continuing December 14 – 20, 2009 and then January 11 – 17, 2010 again with tasting tables and cooking demonstrations.

"We wanted to give people a dose here, there and another time," Shastin says. "December is really about food, as people are really thinking about holiday feasting. It is a great time to do cheeses, and there are some really fabulous local cheeses And then in January, we're all thinking about health, shedding those turkey pounds, cleansing and the foods related to that."

The three-month span allows the festival to showcase a spectrum of products, attuned to that particular time of year. "It ties into that seasonal aspect which is what local food production is about," declares Shaskin.

With 10 stores across Canada, from Victoria to Halifax, Shaskin is proud to say that Edmonton's Meet the Locals Festival is a pilot for Planet Organic. There are plans to eventually host a festival in every location, but Shaskin thinks it is quite fitting for the event to begin in Edmonton because the feeling of community is so strong in the city.

"I started the store on Whyte Avenue with my husband in 1993," tells Shaskin. "I was back in Edmonton this spring and it was like a family reunion. I saw so many of the same customers from when we had the one little store, and they were with their kids who have all grown up now."

More than that, many of Shaskin's links with food producers began in Edmonton. "Grainworks is an example," says Shaskin. "They're out of Vulcan and they supply us with tons of grains and flour and beans. I've been working with that supplier since the beginning."

So although local food advocates often tout the environmental benefits and greater quality of food purchased closer to home, it could also boil down to relationships. Shaskin imparts, "You get that feeling that you're connected to other people, and you're connected to the food." V

VISIT PLANETORGANIC.CA FOR INFORMATION ON THE UPCOMING MEET THE LOCALS FOOD FESTIVAL EVENTS

A YAH MI DEH JAMAICAN RESTAURANT AND BAKERY

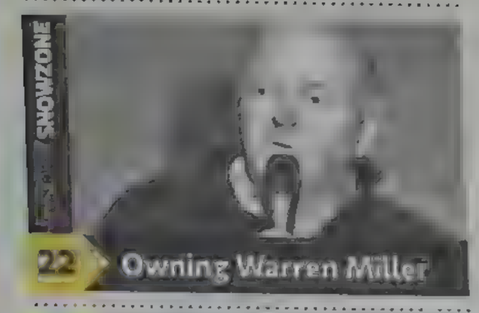
>> CONTINUED FROM PAGE 17

minimal and the flavour is gentle, neither saccharine nor tart. Suddenly, the enticing scent of cooking erupts from the kitchen, a bouquet of spices filling the air. Two enormous plates appear at our table, cradling enough food to serve at least four.

I break off a piece of dumplin to drag through the curry goat sauce. The dumplins are tennis ball-sized pieces of fried dough: crisp and the colour of butterscotch on the outside, steaming and tender on the inside, bespeaking the heavenly marriage of bread dough and the deep-fryer. Goat meat has a propensity to be strong, and in the wrong hands can taste musky or even soapy, yet here the meat is sweet and fork-tender, bathed in rich golden curry with notes of turmeric, allspice and a fiery assertion of scotch bonnet peppers. The jerk chicken is abundant—half a chicken, reclining in a chestnut-coloured pool of sauce. The velvety sauce evolves with every bite: first sweet, then rising spice that climaxes in a burst of heat. The roti, a descendent of Indian flatbreads by the same name, is arranged like an elaborately layered handkerchief, with little brown spots that hint of the skillet. It is the ideal vessel for mopping up sauces, picking up pieces of meat, and simply devouring on its own.

A much smaller whiteboard tells of mango, coconut and pineapple ice cream, but we are beyond stuffed. Only my dislike of public humiliation keeps me from licking my plate. A meal here is generous, delicious and quite reasonable—dinner for two plus beverages was $27. A sudden influx of diners fills the sunny room, and outside the sky grows progressively darker, fine rain falls and a gust of wind sends dead leaves skittering down the sidewalk. The combination of tropical flavours and oppressive weather makes it difficult to leave, so I sit a while longer in this oasis of sunshine and spice. V

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RIDE // SOUTHERN HEMISPHERE

Alpine émigrés

Migratory patterns of the snow bum exposed

COLIN WISEMAN
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It was hard to remember a time that it had snowed so much—fat, heavy flakes emerging from a blank wall of white, with only barren oak trees and the occasional stand of bamboo to serve as waypoints. Four of us had been pillaging the well-spaced tree lines below a rusting orange gondola all morning with only the occasional glimpse of a track other than our own.

Indeed, it was some of the deepest snow of my life—and it also happened to be August 12. It took an 18-hour flight from the northwest summer to coastal Buenos Aires, **Argentina**, and a subsequent 22-hour bus ride to arrive in the town of Bariloche.

Set beside an azure lake on the eastern edge of the Andes, Bariloche serves a resort named Catedral Alta Patagonia—a bamboo-strewn, sketchy-old-gondola'ed, mall-cultured, alpine side-country-equipped chunk of towering orange rock, deep gullies and deciduous forest. Repeated face shots were more than enough to scrub away any lingering jet lag.

I was renewing my membership in a migratory tribe of winter enthusiasts hailing from the northern hemisphere. These intrepid skiers and snowboarders follow a pattern that runs contrary to those of the sun-seeking retirees that flee Canada for sunnier climes when the leaves turn, instead chasing the falling mercury from continent to continent in a constant search for snow. While many shreds are happy to spend the summer sucking on a cold one by the lake, this small band of snow bums is never satisfied unless they are tits deep in winter—a kind of modern-day nomad in search of the ever-elusive yet overtly addictive lifeblood of steep and deep.



MEAT AND POTATOES, BABY // Byron Bagwell bashes bamboo in Argentina. Now say it five times fast. // Colin Wiseman

Byron Bagwell, a Bellingham, Washington-based snowboarder, has made for South America the past three years to feed his powder addiction. "Natural terrain really drives my desire to snowboard and you can get that in South America, whereas the summer glaciers in the northern hemisphere strictly offer man made features. The people are friendly, the pow is ample and the party is worthy."

Essentially, a trip to South America provides a deep-winter ski and snowboard experience without the hype show of many North American resorts. Add to that a unique cultural experience and it's no wonder that so many make the pilgrimage—myself included.

A season-long excursion to New Zealand in 2000 first revealed to me the potential of the year-long snow season, where, in the community-owned club field of Broken River, New Zealand, I found gainful employment as a cook, mountain host, lift operator and more in exchange for room, board and powder days. It was a bastion of simplified shred life that required day after day of on-snow labor riding a largely deserted mountain in the Southern Alps.

And then school took over—for seven years, summer riding was out of the question as tuition fees required saving all summer just to get a season's pass at Big White. But with an education and some experience as a writer I found work in the publishing industry. And this meant the freedom—even the imperative—to fly south again last summer.

It was in Bariloche that I met Alex Hunt of South America Snow Sessions (SASS) for two weeks of riding at Catedral Alta Patagonia. Hunt, who guides backcountry skiers November to April at Colorado's Silverton Mountain, is a veteran of the Argentine experience, having travelled there five years running with SASS. Having spent time in both Las Leñas and Bariloche as a guide working with local authorities and ski patrollers to bring backcountry awareness to the Andes, he also has a unique perspective, to say the least.

"Each of the five years I have visited Argentina I have stayed longer," explains Hunt. "I go there because I love to ski powder. I return because there always seems to be something to ski that I wasn't able to check out on my previous trips. When the skiing is great I want a repeat experience the next year. When the skiing is mediocre I see the potential a place has with more snow or better conditions."

In two weeks at Catedral Alta Patagonia snow conditions ranged from waist-deep blower in the trees to heavy rain with low snow coverage, high winds and ice and, finally, on the last day of my trip, knee-deep spring powder in the chutes and ridges of the high alpine. Variable to say the least.

But more than simply a riding destination, travelling to South America offered an alternative take on ski culture. From a carnivorous culinary experience to the slower pace of life—what many refer to as the "A-factor"—Hunt sums it up well: "It's much more relaxed and no one is ever in a big hurry. It can be hard to get used to the way many South Americans' schedules aren't dictated by a clock, but once you understand that and relax a bit, things work out OK."

The lift lines are complete chaos; if you get in line at the very end, you may never make it to the front. The little kids are generally the worst at skipping turns or going straight to the front while bashing people with their poles."

Also, the fact that I am a carnivore

CONTINUED ON PAGE 24 >>



Owning Warren Miller

Warren Miller Entertainment celebrates sixty with a court battle

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For many skiers and riders, the annual Warren Miller film heralds the joys of the upcoming winter. It is what waxes the boards, so to speak, and what gets the blood pumping. It is what causes rampant daydreaming and the promises that "this year, yes this year, I am going to land that jump!"

And for good reason. This year marked the 60th anniversary of Warren Miller films. Despite the many other annual offerings from film companies big and small, this annual movie night in towns and cities around the world has become an institution.

Since Miller himself has not been a part of Warren Miller Entertainment or the films since earlier this decade, however, there have been complaints that WME has really lost touch with the ski community. As seen on threads around the Internet, those complaints have gotten louder over the last few months in the wake of WME's lawsuit with the 10-year old Level 1 Productions.

For its own anniversary, Level 1 Productions hashed out the idea of including Warren Miller, the man, in its film *Refresh*. With the film, Josh Berman, who heads the company, and his colleagues wanted to highlight the changes skiing has seen over the last half-century. They wanted to bridge the gap between old school and new school, between big mountain riding and rail riding, and they came up with the idea of including Miller in the film.

"Together we all proposed the concept to Warren and sent him a lot of footage and a lot of content and just a lot of information on ... what we wanted to do," Berman explains from his office in Colorado. "After reviewing it, he decided that it was a project that he was interested in participating in."

No sweat, right? Well, according to WME, Warren Miller sold the rights to his name, image, voice and endorsement in 1988, when he sold his filmmaking company, meaning that Warren Miller didn't have the right to appear in another ski film. The company's official blog says that agreement was reaffirmed several times, most recently in 1998.



COURTING AN ICON >> Miller at *Refresh/Swift.Silent.Deep* launch in Seattle. WME, Level 1 and Miller are at odds over use of his likeness. // Meg Stacker, Warren Miller Company

Last September, after the world premiere of *Refresh* in Denver, WME filed a copyright infringement complaint against Level 1 Productions for using Warren Miller in its film. The company contends that Level 1 violated the contract between Miller and WME when Level 1 promoted the use of Warren Miller in its film to get bums in seats. The folks at WME feel that they have an obligation to protect its trademark and brand, as it is "the single most valuable asset of WME. If WME does not protect its rights in this case, it risks losing future claims to the trademark—WME's mainstay—and losing the business it has nurtured for more than 20 years."

Since the initial complaint, Warren Miller, the man, has put himself in as a third-party intervenor. His argument is that the lawsuit is a contractual case between himself and WME, not copyright infringement, and that he has the right to fairly use his name, voice and likeness as he chooses. This intervention has put the initial case between WME and Level 1 on hold, pending the outcome of the arbitration between WME and Warren Miller.

The whole idea of being able to copyright a living person's name, likeness and voice is an interesting one, but even WME has scaled back on its own use of these trademarks. The company still uses his name, but his voice has been absent since 2006's *Off the Grid*, and Warren Miller was not used for *Dynasty*, its most recent film. While it is true that Miller has not been involved with the company for six years—the 2005 and 2006 films used old recorded narration—*Dynasty* is publicized as a celebration of the Warren Miller institution, of the last 60 years, including "a rare glimpse at historic clips from Warren Miller Entertainment's vault of vintage footage." In the same press release, Max Bervy, *Dynasty*'s director and producer, says, "It's like a film that gathers the generations under one roof. It's like a family reunion ..."

When asked why Miller was not used for *Dynasty*, Bervy had this to say in an email:

"We have not used Warren as a narrator of the film for several years. The world of skiing has evolved over the past 20 years and so has our film."

Bervy went on to explain that WME does not use the iconic Miller narration anymore because the company "simply could no longer afford Warren's fee."

It goes without saying that Warren Miller is a legend. He single-handedly created the ski film industry. The official word from WME is the staff all have "tremendous respect and admiration" for Miller, citing him as a pioneer and a visionary.

Initially a fun hobby to showcase skiing to friends and family, his films soon grew to draw thousands of fans, and helped increase the exposure and love of skiing. Warren Miller's films have also inspired legions of filmmakers, just by showing them it could be done.

Berman himself recalls Miller's films as the first ski movies he saw, and he too started out using his films as a showcase for friends and family. Including Miller in *Refresh* was something of a natural progression, and getting to meet the man was a humbling experience.

In an official statement released at the outset of the lawsuit, Level 1 Productions stated that "It's disappointing that Warren Miller Entertainment would seek to put a stop to something that in all reality should serve to increase the reach and scope of the Warren Miller name, and in turn, the value of their own brand and films."

For WME, the legal battle is a necessity to maintain the integrity of its brand and its responsibilities as owners of an icon, that "preserving that brand is a sacred trust." It should be said that WME is not in this for financial gain, that any settlement would be distributed to ski related charities, like the Shane McConkey Fund.

The camps are also divided on the effect the lawsuits might have on the thousands of fans that make WME films an annual pilgrimage.

"We are blessed to have a strong fan base and attendance to our film tour screenings in the US has been great," Bervy writes in his email. "While this has not affected ticket sales, it is disappointing that there is a lot of misinformation that has circulated about the scenario. For everyone that chose not to attend our film this year, we've been fortunate to attract new skiers and riders ... It is a great film and I'm very proud of what our production team has put together. This is the same production team that has produced the film for the past 20 years since Warren sold his business."

Berman sees things a little differently, saying that his take is that the lawsuits are having a tremendous negative impact. He's heard accounts of people boycotting *Dynasty*, and he has been forwarded in the range of 100 letters that supporters have sent to WME and its sponsors.

"I think the skiing community certainly has our back and I'm still confident that we're going to come out on top at the end of the day," Berman says, "but it's certainly not awesome to have it hanging over our head in the meantime."

Arbitration between Miller and WME is said to begin early in the new year, and if Level 1 Productions ends up in court with WME, it probably won't happen until next fall. The cynical often say that there is no such thing as bad publicity, and regardless of the outcome here, there are a lot more people paying attention. V



Better than gold

Edmonton's racing community invests in the future



ALBERTA ALPINE REPRESENTS >> L – R (back row): Tess Davies, Richard Jagger, David Caseley, Tatum Monod, David Kent, Morgan Waldo; (front) Ken Read, Sean Alexander. // Jeremy Derksen

JEREMY DERKSEN
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The first time Alberta Alpine held a season kickoff event it was 1968. The Calgary racing community had banded together to raise funds for an obscure Olympian named Nancy Greene. For whatever reason, the event was a hit. It's been an annual staple of the Calgary race season ever since.

It only took another 40 or so years but on Thursday, November 19, members of Edmonton's racing community gathered at Post Time at Fitzgerald's for the first annual **Quest for Gold** celebration. Edmonton has always had a strong alpine ski community—despite its clear geographic disadvantage—but a new event of this nature is a positive sign of a healthy, thriving grassroots scene.

It also demonstrates strong support for the Edmonton program at the provincial level. Last season, in an interview with *Vue Weekly*, Alberta Alpine president Ken Read listed successful local events as one of his top priorities for the program.

Backing up his words, Read was among several on hand for the Edmonton celebration. High performance director Jim Davis was also there along with provincial head coach Richard Jagger and a handful of top provincial team athletes: Tatum Monod, Tess Davies, Morgan Waldo and Sean Alexander.

Of course, provincial level support is valuable for growing local programs but it can also prove to be a wise investment in the organization's future. Of late, Edmontonians are making significant contributions to Alberta's alpine racing scene. Head coach Jagger was recently named Alpine Canada's domestic coach of the year for his work in building the Alberta program into what is arguably now the nation's best. Jagger is originally from Edmonton, a graduate of the organization's North Zone which encompasses Red Deer and points north.

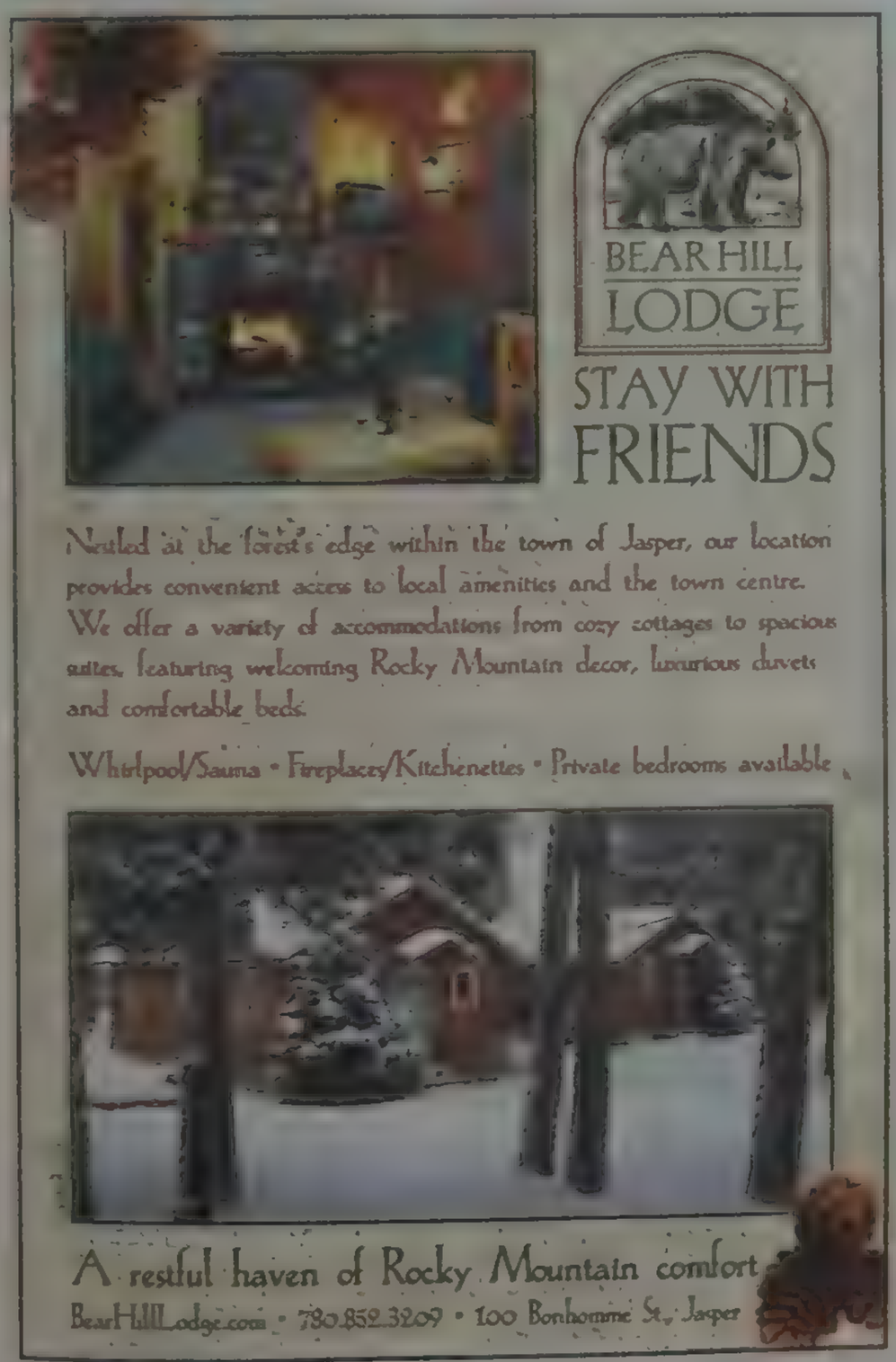
Meanwhile Mark Stein, head coach at the Edmonton Ski Club, was recently named the 2009 CSCF Dave Murray Memorial Coach of the Year by the Canadian Ski Coaching Federation. "His club consistently delivers a very strong K1 – K2 program and Edmonton Ski Club athletes regularly qualify for Whistler Cup and Canadian Championship teams ... all from a very small ski hill," said Jim Davis. "He produces excellent athletic outcomes year after year."

While the Olympics monopolize our national attention, these successes are a reminder that what underpins the elite program are strong local and provincial programs. Long after the Olympics are over, it is these programs that will continue to foster development of strong competitive athletes as well as lifelong skiers. Because when all is said and done, it's not just about the glory and the medals, it's about what's good for the sport.

"There is a great ski racing tradition in the Edmonton area" said Read. "In fact, it is our hope that one record is erased from the books this winter—the last Olympic medal Canada won in alpine skiing was by Snow Valley Ski Club graduate Edi Podivinsky who won a bronze medal in the 1994 Games in Lillehammer."

"The North Zone of Alberta produced a K2 Canadian Champion triple gold medalist last winter, Canadian para-alpine champion, CSCF Coach of the year, ACA Coach of the Year and the winner of the 2009 FIS Journalists Award," continued Read. "This is an impressive contribution to our sport."

It was something of a banner year, so it only makes sense to celebrate it here in Edmonton. And it's a great way to set the tone for another strong season ahead.





snow conditions report

Local

RABBIT HILL • Open on limited terrain. Early season hours.
SNOW VALLEY • 60cm base. 3 lifts and 3 runs open.
SUN RIDGE • 30cm base. Bunny hill open.
EDMONTON SKI CLUB • Opens soon..

Alberta

CANADA OLYMPIC PARK • 5 lifts and 4 runs open.
CASTLE MOUNTAIN • Opens on Dec. 12.
LAKE LOUISE • 65-93cm base, 35cm new snow. 9 lifts and 82 runs open.
MARMOT BASIN • 100cm base, 94cm of new snow. 7 lifts and 17 runs open.
MT. NORQUAY • Open for weekends only. Regular hours start Dec. 4.
NAKISKA • Open for weekends only.
SUNSHINE VILLAGE • 108cm base, 6cm of new snow. 12 lift and 85 runs open.
TAWATINAW • Open soon..
KINOSOO RIDGE • Open weekends. 25cm base. 3 runs and 2 lifts open.
WETASKIWIN SKI CLUB • Open soon...
MISERY MOUNTAIN • Open soon...
NITEHAWK • Open Dec. 4.

B.C.

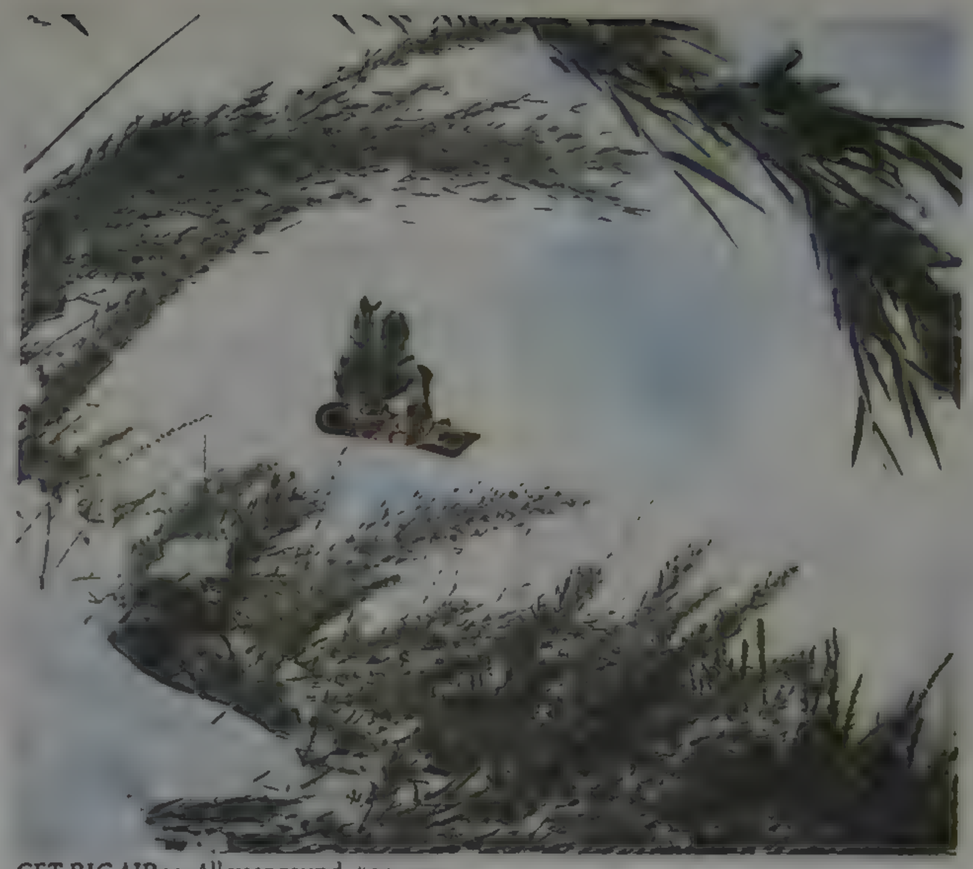
APEX • Opens on Dec. 5.
BIG WHITE • 85cm base, 28cm of new snow. 2 lifts and 19 runs open.
FERNIE • Opens on Dec. 5.
KICKING HORSE • Opens on Dec. 5.
KIMBERLEY • Opening on the weekend of December 12th & 13th, with regular hours starting December 18th.
MT. WASHINGTON • Opens on Dec. 11.
PANORAMA • Opens on Dec. 11.
POWDER KING • 165cm base, 15cm of new snow.
RED MOUNTAIN • Opens on Dec. 18.
REVELSTOKE • Opens on Dec. 5.
SILVER STAR • Opens on Nov. 28
SUN PEARS • 95-108cm base, 41cm of new snow. 9 lifts and 80 runs open.
WHISTLER/ BLACKCOMB • 204cm base, 163cm of new snow.
WHITE WATER • 144cm base, 11cm of new snow.

U.S.A.

49 NORTH • Opening soon..
BIG SKY • 106cm base. Open Thanksgiving Day.
CRYSTAL MOUNTAIN • Opening soon..
GREAT DIVIDE • 63cm base, 3 cm of new snow.
LOOKOUT PASS • 96cm base, 35cm of new snow.
MT. SPOKANE • Opening soon..
SCHWEITZER MT. • 96cm base, 23cm of new snow.
SILVER MT. RESORT • 73cm base. Early season hours.
SUN VALLEY • 86cm base. 13cm of new snow.

All conditions accurate as of Nov 25, 2009

Go to snowzone.ca to find web exclusive stories, links to resorts, and up-to-the-minute nordic conditions.



GET BIG AIR >> All year round // Colin Wiseman

SOUTHERN HEMISPHERE

>> CONTINUED FROM PAGE 21

works to my benefit in Argentina. They love their meat. A lot of vegetarians from North America wind up squirming in their seats when they realize if they don't eat any meat, they may not eat at all.

There is no better example of the meat-centric culture than the weekly parillada (Argentine barbeque) that took place at our house on the lake, which consisted of a basket of bread, a basic tomatoes and lettuce salad, 20 hungry skiers and snowboarders and one big table with a platter in the middle. Instructed to take a nap beforehand, it didn't start until 10 pm and lasted into early morning. The meat arrived on the platter in waves from a barbeque: first ribs, then chicken, lamb, every cut of beef imaginable, chorizo sausages and more, until all were ready to pass out in gluttonous overindulgence. Or, in the case of a few brave souls, head to the all-night discos, which don't shut down until first chair the next morning.

Indeed, for a handful of skiers and riders not satisfied with a six-month ski season, South America offers an experience embedded as much in exploring a different way of life as exploring new terrain. From bamboo-strewn powder fields to a renewed zeal for red wine and red meat, my southerly migrations were rewarded with a new perspective on winter—and fresh lines in mid August. V

Classic South American skiing

Termas de Chillan, Chile
An expansive resort that boasts an array of jimmy-rigged T bars—including one that features a pull-cord start and a corner half way up—accessing the extensive alpine. The resort is built upon an active volcano and hot springs pour down the mountainside, making it possible to drop into a powder line, take a break for a quick soak in natural hot springs, and gear back up for the ride to the bottom. Additionally, the casino at the base area is a nice touch for when it rains.

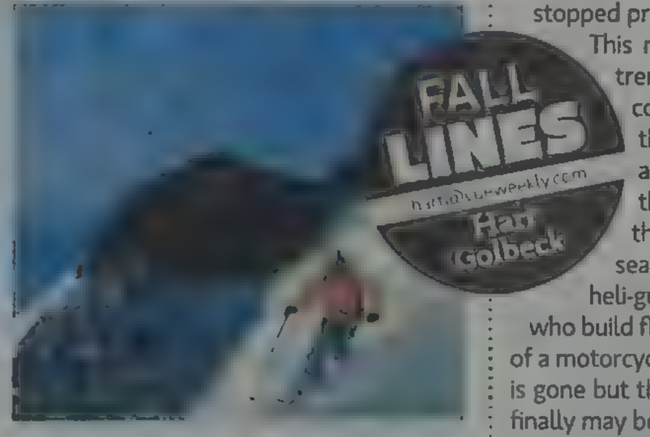
Catedral Alta Patagonia, Argentina
Also known as "Cerro Catedral", or Cathedral Mountain, Catedral Alta Patagonia is worth visiting for the unique experience of charging through thick fields of bamboo on the lower mountain. Although it is known as "the Aspen of Argentina" for its high prices and mall culture, every day the slopeside mall offers free fernet (high-potency Italian liquor) and cola after a hard day of riding. And when it does clear up, the sidecountry zone of Lagunas is a good place to find steep and deep.

El Colorado, Chile
One of three resorts within an hour's drive of the Chilean capitol of Santiago, El Colorado is the only one directly accessible from the small and picturesque mountain town of Farellones. It boasts the best park in Chile and epic road runs when conditions are right—a few thousand feet of as-gnarly-as-you-want chutes, natural booters, cliffs and windlips just past the skier's left resort boundary.

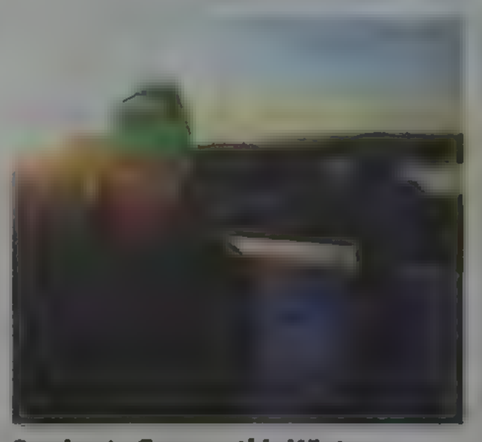
FALL LINES >> ON FILM

Snow on silver screen

Local film premieres and noteable absentees



Warren Miller's Dynasty
Last Friday, Warren Miller Entertainment rolled into town to premier its latest ski flick, *Dynasty*. I'm not sure this movie event has been a dynasty of late but given its history, it is a fitting name to use on this occasion. The Jubilee wasn't sold out but a good crowd gathered early to chat with various ski hill staff, retailers and tour operators on hand to show off the latest and greatest for this season.
Although we didn't get to hear a message from the master himself, like "The best place in the world to ski is where you're skiing that day," I thought *Dynasty* was the best WME production since Miller himself stopped producing back in 2004.
This movie had a good mix of extreme skiing, life adventures, comedy and even recognition that snowboarding has made a significant positive impact on the snow scene. In particular the trek into central China in search of skiing's roots, Alaska heli-guides and the Shrab brothers who build flatland X Games with the help of a motorcycle powered tow rope. Warren is gone but the show must go on and they finally may be on the right track.



Coming to Screens this Winter
Many of you know that WME isn't the only annual ski and snowboard film to hit the screens. The only difference is the smaller production companies aren't able to mass market just yet.
Standard Films' *Black Winter* premiered at the Garneau Theatre on October 7. If you missed this high energy snowboard production you'll have to get it online or from your local snowboard shop. The same goes for Alterna who released their latest snowboard movie *Elektro* a few weeks ago. It too is now available locally or online. Both of these shows are accompanied by a killer soundtrack showcasing lifestyles and tricks of legends and local riders.
If you are looking for a mix of extreme skiing and boarding than you might want to take a look at Teton Gravity Research and their latest film *Re:Session*. This one you may have to order online or check with retailers in a few weeks.
I think we need to make some noise here in Edmonton because most of these films premier in Calgary but we seem to have fallen off the radar. Then again, maybe they're better with a dozen friends gathered around a 50-inch flat screen with killer surround sound. V

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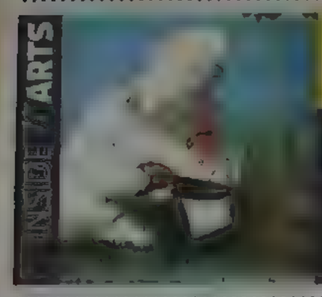
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STUDENT BONUS

CHEVROLET

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ARTS



28 Project: Whopping Crane
29 Royal Bison Craft and Art fare
30 Carbon Hunters

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Arts Reviews

Fawnfa Mithrush reviews Brian Webb's *The Effects of Sunlight Falling on Raw Concrete*

COVER // POSTER BOYS

Ad busters

Marketing and moving on overlap in *Poster Boys*

PAUL BLINOV
// PAUL@VUEWEEKLY.COM



WHEN IN DOUBT, SPEND >> *Poster Boys* delves into the tricky world of marketing // Ian Jackson

Successful advertisers don't sell you a product. They sell you an idealized version of yourself, a better "you" to strive for and subscribe to—if they're successful, whatever the other connotations, who you are drinks their cup of coffee, dresses in their brands and drives their kind of car.

"[People are] buying into more than just the product, they're buying into what they're connected to by the product," says Bradley Moss. "By riding a Harley, you are part of a brotherhood. By drinking a Starbucks, it says you're socially conscious, or at least you think that you are. Each product that we wrap ourselves in, or buy, or purchase, is something we want to identify about ourselves. That's what they're trying to get to you, on a deeper level. When you see a car commercial, they aren't selling you a car, they're selling you a way of your life."

That world, of slogans, buzzwords and brand loyalty, is what Michele Riml peels back and digs into in ***Poster Boys***, opening this week at Theatre Network's Roxy stage. Moss directs the story of "sex, love and branding," a drama that's not without its share of humour or clever marketing techniques for selling you a product you didn't know you needed.

"I buy into that," Frank Zotter says, who plays Carson, one half of the titular duo. "I buy into that with the iPhones and the Macs. I just love the sexiness of it. I must say too, I conjure up drinks from remembering ads on such a subconscious level, and I don't really equate the brand to anything, any saying or logo. It's kind of the feeling that the ad created that pushes me to buy it."

Riml based her work on a true tale of a few years back when, during Vancouver's 2003 Pride week, the VanCity Credit Union released an ad campaign featuring gay couples, promoting themselves as an equal-opportunity banking institution. Even on the West Coast it pushed a few buttons, particularly with the Catholic Church, who pulled funding for a children's banking program they had with VanCity.

Amidst the controversy, the bank refused to renounce its campaign, and in doing so earned some integrity with the gay community and its supporters. But it also worked out quite well for the company, business-wise; one could question how it might've reacted to a more negative public response. After all, even when an advertiser reaches out to a minority group with genuinely good intentions, the bottom line is still the bottom line. At the end of the day, even sincerely well-meaning or progressive marketing is selling a product for profit.

"I grapple with that," Zotter says. "It's like charity, too: I think true charity is when it's anonymous. But then a lot of companies will say, 'Oh, McDonalds has the Ronald McDonald House, they're killing two birds with one stone: they're showing how generous they are, but they're getting advertising *and* they're showing how generous they are, which helps their image.

"It's complicated to me," he continues. "It's so not black and white. Ultimately what you're getting out of that is exposure—so, we're talking about a bank using a gay couple to help its image: ultimately, yes, you're getting exposure. You're kind of breaking stereotype because you're showing two happy men in a normal relationship, but ultimately in the long run, the bank is gonna profit from that."

But *Poster Boys* goes deeper than just an ad industry critique: despite it's literal poster image of a male pair and the fallout the ad casues, Riml's script is really a story about a woman letting go of her own emotional baggage. Carson and his partner Jack (Jeff Haslam) are asked by a workaholic ad exec Caroline (Davina Stewart) to embody their equality campaign. Jack's also her ex, and the resurfacing of their relationship throws the whole campaign into dangerous emotional territory as all of their relationships begin to shift: after Jack broke their relationship off, she sank deeper into her work and *Poster Boys* finds her unable to fully separate her job from her daily life—jotting down good ad words as they come to her, even if they came from a fight with a lover—or have more than an occasional fling. How she tries to shake off that projection of herself and re-emerge is something Moss found to be a very universal connection.

"I think that's something we can all identify with, that sense of having baggage in your life and how that impedes you from going on," he says. "You may not think your life does go on, but you don't realize by not diving into those things and dealing with your past, and dealing with your past and things that maybe have blocked you, that you're just blocked. It's that sense of really dealing with those inner things so that you can live your life as authentically as you can in the world that you live in. It transcends.

"We all work in our lives, at certain points, jobs that we're selling something or doing something we don't really believe in," Moss continues. "And I think when you go through something as traumatic as she does, it comes at a cost. I think when you go through something like that in your life, our world of sell sell sell, you tend not to buy into that anymore."

"You see the poster, you see two guys, and then you realize it's a story about a woman coming out," Zotter says. "I think there's a lot of women out there who've had the life where they haven't had children, haven't got married, they've focused on their work, and they realize in middle age what have they done? It's better then than never, obviously, but how do you navigate, how do you find happiness, when that's been your life story?"

While just one corner of the love triangle, Carson's own struggles—living with a man, he still hasn't told his mother he's gay and, somewhat more importantly, still identifies as a Catholic—make up a curious subplot, keeping him caught between his religion and his man.

"I love the conflict of being a devout Catholic and being a gay man. How does that resolve itself? Pride in one's sexuality and Catholic worship is a really interesting crossroads," he laughs. "I'm intrigued by that."

Though his character struggles with how he presents himself versus who he really is, becoming a marketing image for one side of who he is isn't an inherently bad thing to Zotter.

"I think ultimately, I'm OK with it," he notes. "It depends on what image they choose to present, too. It could be a win-win situation. The bank wins because they're enlarging their client base, but also by virtue of how they sell it, they're doing it respectfully, and there's a checkmark there about what kind of comment they're making." V

THU, NOV 24 – SUN, DEC 13 (8 PM)
POSTER BOYS
WRITTEN BY MICHELE RIML
DIRECTED BY BRADLEY MOSS
STARRING DAVINA STEWART, FRANK ZOTTER, JEFF HASLAM, JESSE GERVAIS
THEATRE NETWORK (10708 - 124 ST)
$23 - $27

Ye olde ingenue

Goodnight Desdemona (Good Morning Juliet) puts a new spin on a pair of Shakespearean ladies

FAWNDA MITHRUSH
// FAWNDA@VUEWEEKLY.COM

At some point in their careers, most actors will face the task of taking on a Shakespearian character. Difficulties of the poetics aside, what's challenging about characters like Juliet or Romeo or Hamlet is that everyone's met them before—played for better or for worse, there aren't too many unexplored facets of the storied characters left to ponder.

Which is why Ann-Marie MacDonald's send-up on two of the Bard's most well-known tragedies, ***Goodnight Desdemona (Good Morning Juliet)***, solidified itself in the Canadian theatrical canon after it debuted in 1988, snapping up a Governor General's award and a Floyd S. Chalmers Canadian Play award. The play takes one mousy Queen's University grad student with her thesis that Shakespeare's *Othello* and *Romeo and Juliet* were actually supposed to be comedies, and who, through some snazzy theatre magic, gets transported into the world of old Bill's texts.

"Falling through a garbage can is going to be one of the most interesting things I've done in theatre so far," laughs Tatyana Rac, who plays our confused heroine in Studio Theatre's upcoming production of *Goodnight Desdemona (Good Morning, Juliet)*. Her character, Constance Ledbelly (what's in a name, right?), ends up finding a time warp in said garbage can, and through a few twists and turns is allowed not only to prove her own thesis, she also gets to change the tragic fates of Juliet (Karyn Mott) and Desdemona (Sarah Sharkey).

Thing is, these characters aren't exactly who you would expect just knowing them from their traditional roles. You can forget about Juliet as the ingenue, says Rac, and Desdemona here resembles more of an Amazonian warrior.

"It's fairly refreshing to see the alternative universe that Shakespeare can take on," Rac explains. "Constance's thesis is the search for comedy within the tragedy, her thesis talks about how the original ideas for Othello and Romeo and Juliet were comedies that Shakespeare stole from an unknown author. He did some tweaking, and then turned them into tragedies. Which could very well happen—I mean the stories have all been told before. Shakespeare probably got ideas from the oral folktales that were passed on, and then Shakespeare's work has been translated to various things like *West Side Story* ... It's just a constant evolution of these classical tales that are made over and over again, and *Goodnight Desdemona (Good Morning Juliet)* is another evolution of that."

As for Constance, if she belongs anywhere in Shakespeare's original casts, she'd likely show up as a supporting character in a comedy, says Rac.

"She's a bit of a bumbler, a little clumsy, very shy. She's pretty ambitious when it come to her thesis, but as soon as another character comes in she just goes back into that little shell of hers," Rac explains.

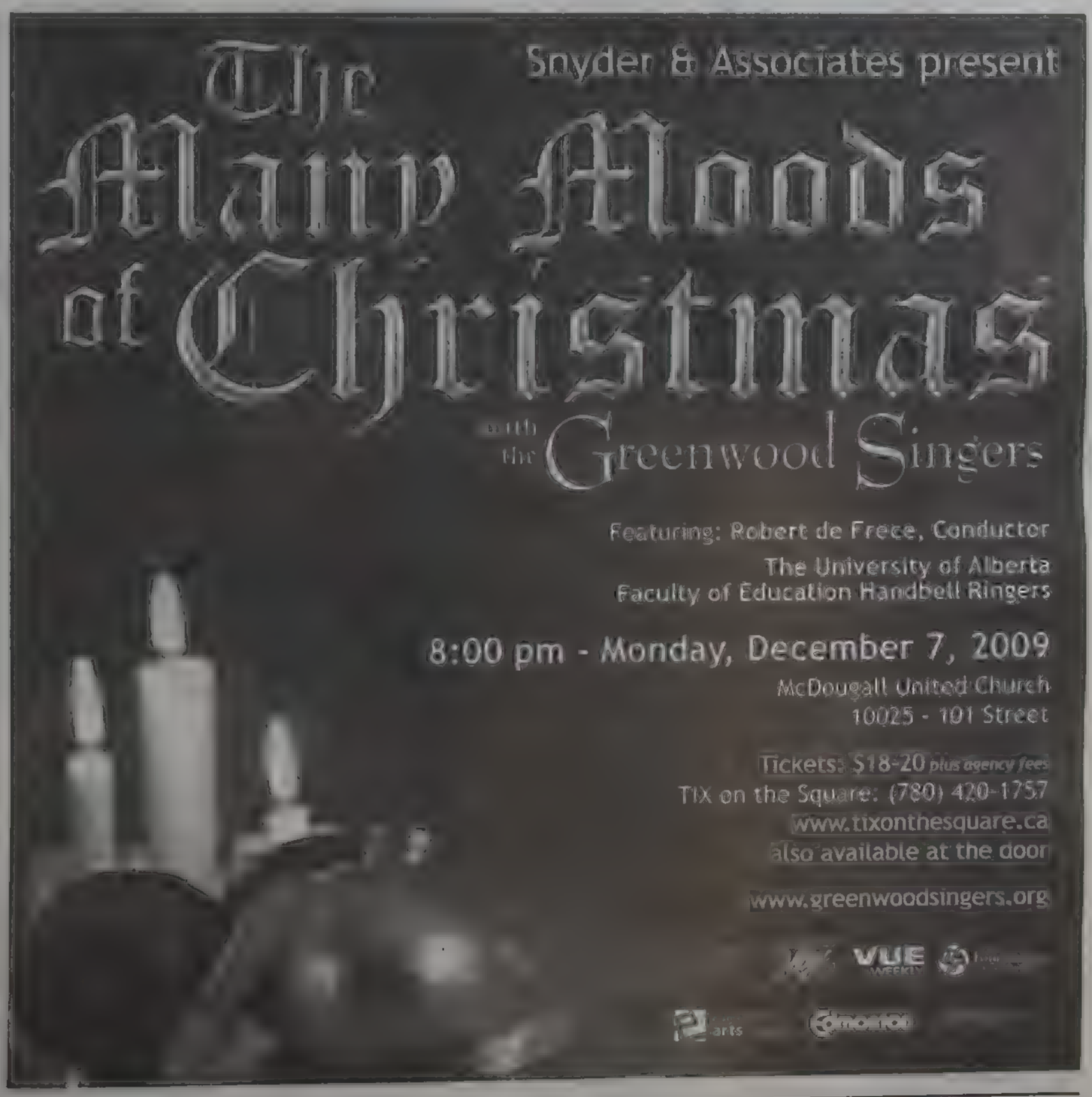
Oddly enough, Rac muses that she's always wanted to play an ingenue, but doesn't really get cast that way. "This is the twist of Ann-Marie MacDonald's play," she says. "You think of an ingenue as a starry-eyed, soft spoken, young and in love female or male character, but because Desdemona is portrayed as a warrior princess and Juliet is just a whiny teenager, I think compared to them in a twisted way, Constance would be more of an ingenue than both of them." V

UNTIL SAT, DEC 5 (7:30 PM)
GOODNIGHT DESDEMONA (GOOD MORNING JULIET)
WRITTEN BY ANN-MARIE MACDONALD.
DIRECTED BY MARIANNE COPITHORNE
STARRING TATYANA RAC, SARAH SHARKEY, KARYN MOTT
TIMMS CENTRE FOR THE ARTS (87 AVE - 112 ST)
$10 – $20



OH NO THOU DIDN'T >> Juliet and Desdemona seem ... different *Ed Ellis*







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Artist talk Saturday, November 28, 2 pm

Opening receptions: Thurs. November 26, 7-10 pm
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REVUE // THE TALL BUILDING

Power tower

The Tall Building rises high on its moments

PAUL BLINOV
// PAUL@VUEWEEKLY.COM

Though they provide a necessary people-per-square-inch push in cities, modern-day high rises can be pretty solitary places to live, where many strangers dwell but few exchange hellos. If you're looking for human connections, look elsewhere—unless you don't get out so often, like the three wayward weirdoes who inhabit Jill Connell's ***The Tall Building***, a strangely comic, kind of absurdist and very intriguing construction that glimpses at our fears of isolation and connection. Set in a Beckett-y world where endless fire and prowling coyotes both wander the streets and the radio reports on the missing mayor, we meet Sulla (Molly Flood), the Boy (Vincent Forcier) and the Assassin (Murray Utas) high above, alone in their suites, together but very apart.

They all deal with their lacking contact in different ways: the Assassin (in total command of the role) seems content to lurk around and watch from above, but the Boy is shyly desperate to establish some sort of human connection (so much so that he's the only one to leave with any frequency, braving the city streets for trips to the 7/11). Sulla is somewhere in between, troubled but unwilling to seek contact herself, picking off coyotes with a rifle from her balcony and wearing the same pants daily.



ALONE TOGETHER >> In a *Tall Building* // Lucas Boutiller

It's a somewhat disembodied premise, but there's strong material to work with, and director Steve Pirot weaves it smoothly into a play of unconventionally engaging moments. The solo moments, in particular, sink in and occasionally dazzle. Sulla's dream-tale about pants is revealed in a lively, gravity-defying silks routine, and it's a testament to actress, writing and direction that it comes across so beautifully. The Boy's recount of a *Die Hard* videogame—complete with Forcier's nerd-perfect, move-by-move reenactment—is solid comedy, as are most of his wayward tangents. Or his parkour-like rappelling off the scaffold set. And Murray Utas' militant delivery of murderous tales serves them well.

The whole thing's pretty clever and well-imagined, with the more absurdist touchstones being the most memorable—an unsettlingly comic breakdown Sulla has over how you can never leave your apartment, (because no matter what apartment you live in, you being there makes it your apartment), or the Assassin's strangely funny, continuous tales of murder most foul. Plotwise, Connell chooses to chase down the linear, the characters, and try to build something between them, and in doing that her *Tall Building* burns and intrigues, only in danger of losing heat when she tries to explain too much about the outside world. What's outside really doesn't matter in the end. In *The Tall Building*, we're wondering about the people cooped up inside, and what they're thinking about each other. V

UNTIL SUN, NOV 29 (8 PM)
THE TALL BUILDING
WRITTEN BY JILL CONNELL
DIRECTED BY STEVE PIROT
STARRING MOLLY FLOOR, VINCE FORCIER, MURRAY UTAS
CATALYST THEATRE (8529 - 103 ST), $12 - $15

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PREVUE // PROJECT: WHOOPING CRANE

Birdsong

Project: Whooping Crane tells the story of a nearly extinct species without words



FEEDING TIME >> Green fools mimic mama-bird // Supplied

DAVID EMERY

There was a lot running through the Green Fools' heads when they began crafting their show ***Project: Whooping Crane*** back in 2003. For Dean Bareham and Jennie Esdale, the Calgary duo behind the inspired puppet, shadow and mask work of Green Fools, the cranes were incredible, majestic creatures that lent themselves to the expressionist magic of puppetry, and their story, about being virtually extinct in the wild—at one time, a mere 16 birds were the entire population—also lent itself towards what they view as a crucial message about our environment, locally and globally. But they definitely weren't imagining that they'd get some great ideas for the designs of the show from the scientists who were working so hard to reestablish the species.

"One of the things they found is that whooping cranes are really imprintable: if a human raises a crane, the crane thinks it's a human. And you don't want that, you want it to get out and mate with other cranes," explains Esdale, "So they started to use costumes and puppets to start to feed them. For us, that was just so perfect: we'd see these people dressed up in white sheets with fake cranes on their arms feeding chicks, or running around flapping their arms trying to act like cranes."

That sort of template was all the more valuable for *Project: Whooping Crane* because the story is told without words, and so the motion of not just cranes, but people pretending to be cranes—the Green Fools' puppets are wearable, life-size replicas of the five-foot birds—becomes particularly important, especially given the scope of the story at hand: besides the embedded environmental message that comes with any story of a nearly extinct species, they're exploring what Bareham calls the rich emotional life of a bird that mates for life, through two overlapping stories of a crane raised in the wild and brought to a sanctuary and one raised in captivity and set to be freed.

But as important as studying movements were—"Every movement is so criticial: every feather, every wing, every beak movement," explains Esdale of working in silence—Bareham explains that they got a big assist in creating the inner and outer lives of the birds from the score, designed by Edmonton's own Dave Clarke.

"He was able to craft this beautiful soundscape, using some of the crane's sounds—they have this mournful call, it's sort of a two-note structure, and he built this beautiful score around it," says Bareham. "The sounds really help pull people through this emotional journey. In a way, it's the narrator of the story." V

FRI, NOV 27 – SUN, NOV 29
FRI, DEC 4 – SUN, DEC 6 (FRI 7 PM, SAT, SUN 2 PM)
PROJECT: WHOOPING CRANE
CREATED AND PERFORMED BY GREEN FOOLS THEATRE
WESTBURY THEATRE (10330 - 84 AVE)

Grazing fresh turf

Royal Bison an outlet for vendors who might not otherwise have one

BRYAN BIRTLES
BRYAN@VUEWEEKLY.COM.

At this point, **the Royal Bison Craft & Art Fair** has very nearly become an institution in this city, something that lovers of esoteric trinkets and odd ideas have come to look forward to every time the iconic black-and-white posters begin cropping up around town. Never simply a "craft fair," from the beginning the Royal Bison attracted the politically-minded and purveyors-of-ideas in addition to those selling illustrations and notebooks made out of recycled materials.

main organizer Raymond Biesinger explains, the fair is all about giving a home to those who wouldn't otherwise

[illegible] I think [illegible] to make sure that people who don't have venue to sell their things at can do so ere," he says, before going into what he considers one of the more exciting vendors this year, a group called Renew Alberta. "It's a non-profit organization dedicated to starting a new political party in Alberta that may or may not supplant the Liberals and the DP—I suppose we'll see—and there e people involved who I've respected d held in high esteem for years and ears and years and this is their first step into public. They've already put a petition into Elections Alberta and they'll be collecting signatures on a petition to start this new party—they need 6850. That that's happening is fascinating to me."

The fair's success has always rested on the quality of the vendors—32 percent of which, this time around, are brand new to the fair, according to the data Biesinger has kept—and the way that Biesinger curates it and ensures that the Royal Bison remains fresh is interesting.

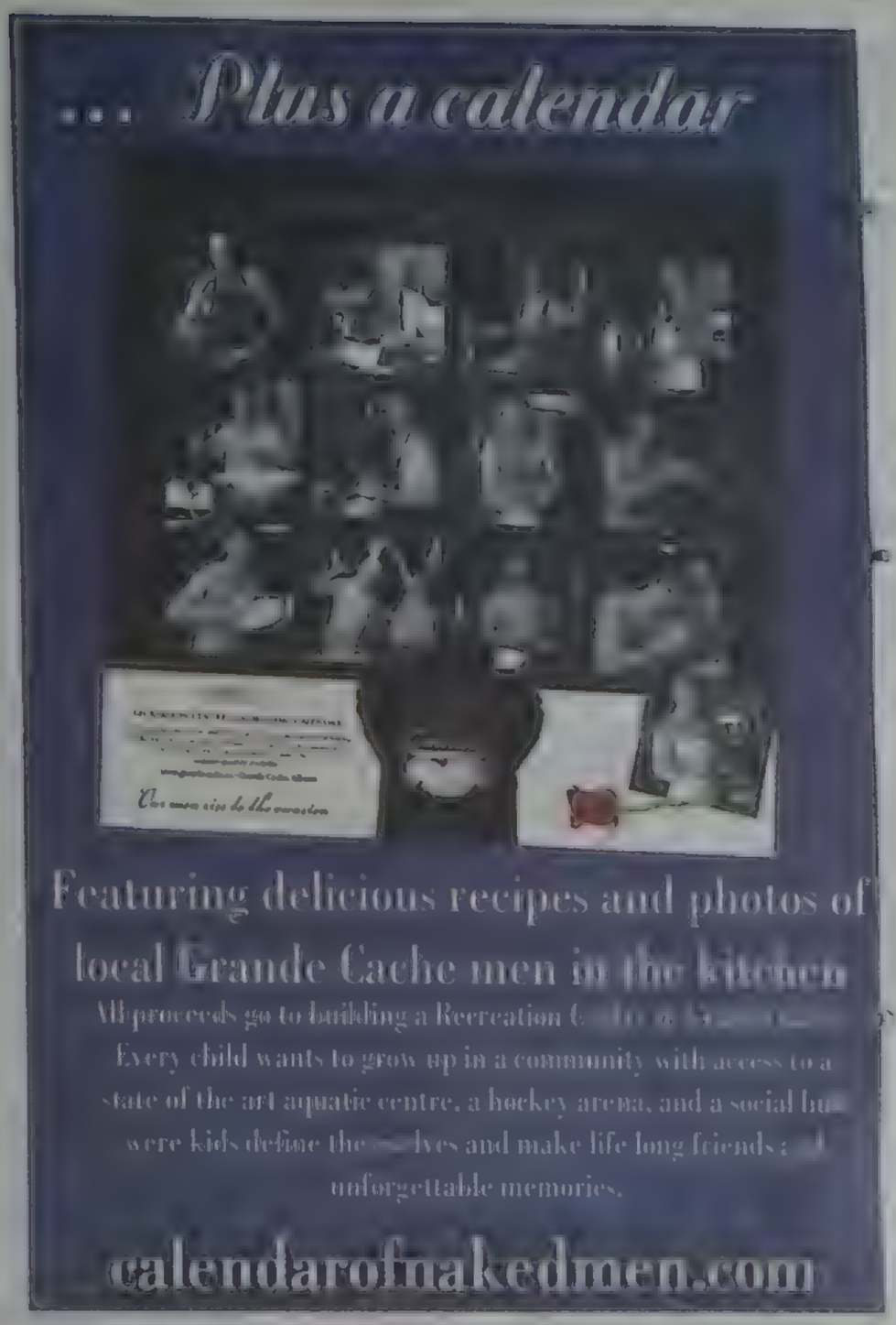
> **"Whenever someone comes they should experience a number of surprises and things they wouldn't expect to run into.**

"Whenever someone comes they should experience a number of surprises and things they wouldn't expect to run into," he says. "What we're looking for is specifically not bead-based jewellery. I don't know, maybe the City Arts Centre graduates eight classes of bead-based-jewellery vendors every month or something, but I honestly think that one quarter of vendor applicants are selling exactly that but the truth of the matter is we have room for two. So if you're competing in the bead-based-jewellery category you're probably SOL."

Because the fair's success rests so squarely with the vendors themselves instead of with Biesinger, he is reluctant to speculate as to what the future holds for the Royal Bison. Though he's known as being a man with a plan—this is a guy who sent me actual data he's kept from previous fairs that he uses to plan future ones—he is unsure how things will turn out until he starts diving into applications.

"The future is as good as the vendors and that's it—it's up to them honestly," he says. "The Bison should be a transparent shell in which everything else exists within and it simply is the venue for them. It lives and dies by the quality and interestingness of the vendors. So you'd have to ask them quite honestly—I'd expect you'd get 60 different answers."

SAT, NOV 28 – SUN, NOV 29 (10 AM – 5 PM)
THE ROYAL BISON CRAFT & ART FAIR
COSMOPOLITAN MUSIC SOCIETY
(8426 GATEWAY BLVD), $2



VISUAL ARTS // DESIGNING PUBLIC HEALTH MESSAGES FOR YOUTH, BY YOUTH

Read all about it

Leslie Robinson's thesis project is a text-heavy glimpse of working with Ugandan youth

ADAM WALDRON BLAIN
// ADAMW@VUEWEEKLY.COM

Leslie Robinson's ***Designing Public Health Messages for Youth, by Youth*** is a research-based thesis project, and as installed in FAB Gallery it comes with a lot of text. The posters that greet you as you enter the space are placed opposite a huge gallery-length reproduction of one of the murals she and a group of Ugandan youth created. It's not the quantity of text on the posters that makes them trying to read though, it's the content: plentiful bulleted lists of different ways to say "improves self-image" and "builds self-esteem."

Despite the presentation, I don't think that these nothing-statements are the real reason behind Robinson's project. But I'm not sure what her real motivations are. As best seen in the video fragments on display around the corner, Robinson went to great effort to create a bi-directional dialogue with the youth groups she worked with. This counteracts the colonialism-masked-by-charity narrative presented by a white girl going to Africa to teach local black youth about self-worth. But the videos don't create a complete narrative of her work: we get to see the kids partying, learning and performing, but the fragments don't show how Robinson and her collaborators get from there to producing murals, or why they would do so in the first place. Do we take it for granted that kids in Uganda need this specific help? That kind of assumed basis makes it difficult to judge the project itself when all I can see is the gallery show.

Perhaps some of this is addressed in the text of Robinson's thesis, which is ineffectually presented in a binder sitting on a plinth in the gallery. But without the engagement of the gallery show, it's hard to judge the value of the work, and hard to appreciate why it's up on the walls. The reproduced mural can make something of a case for itself, but it's just a start. It reinforces the fun of the positive creative atmosphere that the video subjects seem excited about. The rest of the mural images are small, and crammed into posters showing the artists at work.

I've often written here about lack of purpose in shows, and in this kind of design showcase it's most likely to come up, because the objects on display are supposed to be functional outside of the gallery setting. The show then needs to work on two levels: we need to understand the design constraints and the reasoning and the basis for the work, and through that understanding the work needs to become alive in the gallery. It's difficult, and however good Leslie Robinson is at working with teams of youth to paint public-health murals, it's something that she hasn't mastered yet. It's certainly connected to the central project: it's about communicating the importance of the messages. While gallery-goers are certainly a different audience than that which the murals are aimed at, or the mural-making participants, it's one that needs to be sold equally on the importance of the work. V

UNTIL SAT, DEC 5
DESIGNING PUBLIC HEALTH MESSAGES FOR YOUTH, BY YOUTH
FEATURING WORKS BY LESLIE ROBINSON
FAB GALLERY (112 ST · 89 AVE)

PRAIRIE ARTSTERS >> THE LONGING FOCAL

Depth of print

The Longing Focal takes its prints to new textured heights

As the final exhibition after two-and-a-half years of self-described pure bliss and raging crisis enduring 16 – 18 hour work days, Mitch Mitchell's ***The Longing Focal*** rests somewhere between the vertigo and the sublime for both the artist and the viewer.

Building from this past January's installation, *Tar Plane Wayfarer*, inside the empty storefront of the former Red Strap Market, Mitchell continues finding inspiration from his time in northern Alberta, sneaking onto a tar sands site and finding himself in an environment that has no equal scope, scale or context. Interested in how viewers can incorporate their body into a space, Mitchell is not your typical printmaker. Moving from 2D towards the 3D, from the flat to the kinetic, the Illinois native identifies more as a print artist, pointing to the low brow Chicago scene of intermedia works as points of inspiration.

As the viewer walks through FAB gallery, Mitchell consciously places black and white lithography prints first, feeling they are the expected, traditional works one expects in a printmaking show. Digitally manipulated to accentuate nondescript architectural shapes and shadows, the works subtly shift into photopolymer gravure prints, which is a non-toxic version of the highly technical photogravure process. Inventing the non-toxic water-based process to reach this point, Mitchell also built, dismantled and rebuilt each model until the structures could no longer be held together.

Trial and error experimentation have been integral to Mitchell's MFA process, and his praxis. "I came here to do something I've never done before," he says days before the opening of his show and defense. "I was always an analogue person, so starting with Photoshop, I was like a kid drawing with a crayon for the first time, and stumbling through it, I came up with this work."

In the lower part of the gallery, Mitchell shows a selection from his print suite, an unbound book without any words. With 17 pages in total, Mitchell wanted to tell a linear story with various visual entry points, an abstract story that disorientates the narrative composition from beginning to end, but with no clear conclusion. The desired illusion of disorientation did not translate into the linearity of a book structure, but the concept of creating multiple portals into the same experience carries through into the remainder of the show.



ABSTRACT LANDSCAPE >> Mitch Mitchell's work is dotted with structures // S...

The strongest works in the exhibition are the large works printed directly onto gator board. Created from the mundane objects found inside the print studio, from tools used in the print process, print type, mylar, even the printing bed, the porous raised textures of winter-influenced landscapes took one year to fully realize.

"I didn't use a single scraper in this body of work—I threw it out," Mitchell shares, referring to the gritty, visually haptic quality of the works. As a result, there is an unusual contrast between the harsh and soft, which incidentally translates to the rolling landscapes from his midwest roots, an abstracted landscape speckled with abrupt structures.

From his wide-open homeland to the unfamiliar obstructions found in the tar sands, Mitchell focuses on the idea of discovery of landscape in his last piece, which is part-sculptural, part-kinetic installation. Factoring in notions of security and curiosity, Mitchell invites the viewer to crouch and peer through peepholes to view into the internal cosmos of an alien environment. From the second floor of the gallery, viewers can experience the light breathing of the topography, a light layer of sawdust that heaves and shifts, as if sighing. Playing with perspective from the external to the internal, from surface to the core, Mitchell is inquiring further into imagery that cannot just be viewed, but must be lived and breathed. V

Amy Fung is the author of PrairieArtsters.com

UNTIL SAT, DEC 5
THE LONGING FOCAL
WORKS BY MITCH MITCHELL
FAB GALLERY (FAB GALLERY (112 ST ... E

TELEVISION // CARBON HUNTERS

Penny for your pollution

Carbon Hunters examines the new business of carbon credits

PAUL BLINOV
PAUL@VUEWEEKLY.COM

As a columnist at the *Vancover Sun*, Miro Cernetig's been following British Columbia's climate change policy for a while now; as a filmmaker, however, he's latched on to a particular global take on the issue: carbon trading, a market-driven method of reducing pollution that has, seemingly out of nowhere, become a multi-billion dollar industry.

"I realized this was [happening in] a lot more [places] than British Columbia, " he says. "It was kind of a global trade, and in fact it's been going on under our noses for quite some time. It's not really a new thing, it's just becoming known, I think."

Cernetig's now crafted ***Carbon Hunters***, a documentary (his fourth) on the subject that examines the rapidly emerging carbon trade take on climate change, and the titular entrepreneurs who facilitate the industry by acting as middlemen between those earning carbon credits and those who wish to purchase them.

To unpack that a bit, carbon trading involves the purchase and sale of carbon credits, a token rewarded to people or corporations who cut back on their carbon emissions. The credits can then be sold to heavier polluters, which lessens the heavy tax they have to pay for excessive polluting. The carbon hunters round-up credits and find big-business buyers. Individual deals can be worth millions, or more—hugely profitable, especially for an initiative that is, although market driven, green at heart.

"Governments set targets of emission targets of what you're allowed," Cernetig says. "So the theory behind carbon trading is you basically keep making it more expensive to emit carbon, so eventually, what should happen is it becomes so expensive that people will find alternatives, or they'll find technologies to reduce their own carbon footprint, because the value of a carbon credit will go up,"

The documentary explores both large and small groups involved in carbon credits, as local as our province—"energy companies had actually been buying some of the credits in Alberta," Cernetig notes—as well as those who support and oppose the idea. But regardless of the mixed stances people have on the attempts to make big money while going green, Cernetig points out that the carbon trade industry's becoming increasingly important, and quickly.

"I think people have to realize it doesn't matter where you stand on the climate change issue. When it comes to carbon trading, it's here, and it isn't going to go away until the day we decide that climate change isn't an issue—and that would be through our leaders and our scientists. [They] are gonna have to decide that," he says "So this is part of the 21st century. Some people say it'll be the biggest commodity ever, bigger than oil." V

THU, NOV 26 (8 PM)
FRI, NOV 27 (10 PM)
CARBON HUNTERS
WRITTEN & DIRECTED BY MIRO CERNET
CBC TELEVISION

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CRAFT & ART FAIR 28.29 NOV.

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TOP

Megatunes

Your Music Destination

TOP 20 FOR THE WEEK OF NOVEMBER 25, 2009

1. Rosanne Cash – The List (emi)
2. Blue Rodeo – The Things We Left Behind (warner)
3. Monsters Of Folk – S/T (shangrila)
4. Lyle Lovett – Natural Forces (lost highway)
5. Harry Manx – Bread & Buddha (dog my cat)
6. The Swell Season – Strict Joy (anti)
7. Carolyn Mark & NQ Arbuckle – Let's Just Stay Here (mint)
8. Band Of Skulls – Baby Darling Doll Face Honey (shangrila)
9. Tom Russell – Blood And Candle Smoke (shout)
10. The Flaming Lips – Embryonic (warner)
11. Levon Helm – Electric Dirt (dirt farmer)
12. Colin James – Rooftops & Satellites (maple)
13. John Wort Hannam – Queen's Hotel (black hen)
14. Priestess – Prior To The Fire (indica)
15. Maria Muldaur & Her Garden Of Joy -
16. The King Khan & BBQ Show – Invisible Girl (in the red)
17. Japandroids – Post-Nothing (polyvinyl)
18. Corb Lund – Losin' Lately Gambler (new west)
19. Sam Baker – Cotton (music road)
20. Dan Mangan – Nice, Nice, Very Nice (fu:m)

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DANCE

EDMONTON FESTIVAL BALLET • John L. Haar Theatre, 10045-156 St • *'Twas the Night before Christmas*: A 50 minute ballet with the Edmonton Contemporary Dancers and dancers from the Edmonton School of Ballet and Ballet Junior Company • Thu, Dec 3, 7pm • $5 (senior/child 12 and under)/$10 (adult) at the Edmonton School of Ballet office

SO YOU THINK YOU CAN DANCE CANADA • Rexall Place, 7424-118 Ave • 780.471.7210 • Canada's Top 10 finalists • Nov 30, 7:30pm • Tickets at TicketMaster

FILM

CAUTION: MAY CONTAIN NUTS • Film Alberta Studio, 5305 Allard Way • Live in Studio • Wed, Dec 2-4, 7:30pm • $15 (individual show tapings)/$35 (all three show tapings) at TIX on the Square

GALLERIES + MUSEUMS

AGNES BUGERA GALLERY • 12310 Jasper Ave • 780.482.2854 • *VANISHED*: Paintings by Scott Pattinson • Until Dec 3

ALBERTA CRAFT COUNCIL • 10186-106 St • 780.488.6611 • **Lower Gallery**: *GLASS 2009*: Until Dec 19 • *'TWAS THE NIGHT CELEBRATION*. Fri, Nov 27; 7-10pm; $20/2-for-1 (ACC member) at 780.488.5900

ART BEAT GALLERY • 26 St Anne St, St Albert • 780.459.3679 • *CHRISTMAS SHOW*: Featuring abstract oil paintings by Shirley Cordes-Rogozinsky and abstracted fabric art by Margo Fiddes

ART GALLERY OF ALBERTA • Enterprise Sq, 100, 10230 Jasper Ave • 780.422.6223 • *PRINTED MATTERS*: Creating and curating queer: Until Nov 28 • *MUSEUMS IN THE 21ST CENTURY–Concepts, Projects, Buildings*: Presenting the world's leading museum building projects conceived in the 21st Century; until Dec 13 • *CANADIAN MUSEUMS NOW*: Contributions from the Art Gallery of Ontario, Royal Ontario Museum, Gardiner Museum in Toronto; Canadian War Museum in Ottawa and the new Canadian Museum of Human Rights in Winnipeg; until Dec 13 • *THE NEW FLÂNEURS*: Contemporary Urban Practice and the Picturesque: A selection of picturesque works of art from the AGA collection. Featuring Don Gill; until Dec 13 • *BUILDING A VISION*: Art Gallery of Alberta and Randall Stout Architects: Compare building sketches, photographs, diagrams and plans with the final model of the new Art Gallery of Alberta, charting the design and construction of Randall Stout Architects' new Art Gallery of Alberta; until Dec 13 • **Window**: (102 St, Enterprise Sq) *INSIDE OUT: WEM AND THE SUBCONSCIOUS SPACE OF THE CITY*: Installation by Dan Briker; until Dec 13 • **Art for Lunch**: Enterprise Square Atrium; Free on the last Thu each month; discussion on new public art projects in Edmonton; Thu, Nov 26,12:10-12:50pm • **All Day Saturday**: Where do you play? Sat, Nov 28; children under 12 free • Free (member)/$10 (adult)/$7 (senior/student); $5 (6-12yrs)/free (5yrs and under)/$20 (family); Pay-What-You-May, Thu, 4-8pm

ASSINIBOIA HALL–Women's Studies Program Gallery • U of A Campus • Mon-Fri, 7am-7pm • *LOVE LETTERS TO FEMINISM*: Hosted by University of Alberta's Women Studies Program • Until Dec 31

BILTON CONTEMPORARY ART–Red Deer • 4b-5809-51 Ave, Red Deer, 403.343.3933 • *THOSE WHO CAN, TEACH!*; until Nov 28 • Furniture by Jim Coffey, paintings by Steve Coffey; Dec 4-Jan 2; opening: Dec 5, 2-4pm

CENTRE D'ARTS VISUELS DE L'ALBERTA • 9103-95 Ave • 780 461.3427 • *DANCING COLOURS*: Artworks by Jeannette Ouellette, Keith Nolan, Ute Rieder, Marie-Joëlle Dnard, and Deborah Lenihan • Nov 27-Dec 9 • Opening reception: Nov 27, 7-8:30pm

CHRISTL BERGSTROM'S RED GALLERY • 9621-82 Ave • 780.498.1984 • *CRAZY FAMILY*: Large paintings depicting Christl's family life over the years • Until Dec 31

COMMON SENSE GALLERY • 10546-115 St • 780.482.2685 • *PORTRAIT HELMETS*: Sculptures by Ryan McCourt • Until Dec 20

CROOKED POT GALLERY • 4912-51 Ave, Stony Plain • 780.963.9573 • Pottery by Ole Neilson • Through Nov

DANDY SALON • 12104 Whyte Ave • 780.433.7078 • New ink and charcoal drawings by Moana Wasywich • Nov 28-Dec 31

ELECTRUM GALLERY • 12419 Stony Plain Rd • 780.482.1402 • Gold and silver jewellery by Wayne Mackenzie, and artworks by various artists

EXTENSION GALLERY • Atrium, 1st Fl, Enterprise Sq, 10230 Jasper Ave • *VISIBLE WORK, INVISIBLE WOMEN*: Photographs by Palagummi Sainath • Until Jan 6

FINE ARTS BUILDING GALLERY • U of A, Rm 1-1, 112 St, 89 Ave • 780.492.2081 • *THE LONGING FOCAL*: By Mitch Mitchell and *DESIGNING PUBLIC HEALTH MESSAGES FOR YOUTH, BY YOUTH*: By Leslie Robinson • Until Dec 5 • *COOL, COOL! BEANS, BEANS!*: Art auction fundraiser to support U of A BFA Grads; Thu, Nov 26, 6:50pm

FRINGE GALLERY • 10516 Whyte Ave, Paint Spot bsmt • 780.432.0240 • *LINKS*: Artworks By Tom Yurko • Through Nov

FRONT GALLERY • 12312 Jasper Ave • 780.488.2952 • *ALLUSIONS*: Paintings by Galia Kwetny

GALLERY AT MILNER • Stanley A. Milner Library Main Fl, Sir Winston Churchill Sq • 780.496.7030 • *EARTH LIGHT TAPESTRIES*: Paintings by Randall Talbot; until Nov 30 • *FALLING FIELDS, STILLNESS AND MOTION*: Landscapes by Lorraine Shulba; Dec 1-20

GALLERY IS–Red Deer • 5123-48 St, Alexander Way, Red Deer, 403.341.4641 • 3rd Annual Miniatures Exhibition • Nov 30-Dec 31

GREAT WEST SADDLERY BUILDING • 10137-104 St • 780.710.2585 • *NOISE PLAY*: The Student Design Association's (SDA) fall design exhibition • Closing reception: Thu, Nov 26

HARCOURT HOUSE GALLERY • 11215-102 St • 780.426.4180 • **Main Gallery**: *A PERFECT STATE OF HAPPINESS*: Cyanotype photography and clay works by Candace Makowichuk and Ruth-Anne French; Artist Talk: Fri, Nov 27, 7pm • **Front Room**: *WHEN YOU HAVE NOT BEEN THERE, YOUR HEART IS FULL OF LONGING (REDUX)*: Photographs by Lee Henderson; Artist Talk: Sat, Nov 28, 2pm • Until Dec 19 • Opening reception: Nov 26, 7-11pm

HARRIS-WARKE GALLERY–Red Deer • Sunworks, 4924 Ross St • 403.346.8937 • *BELONGING, MAIL ART PROJECT*: Arts a la Carte's Belongung Project • Nov 30-Jan 8 • Opening reception: Fri, Dec 4, 3-6pm

JEFF ALLEN ART GALLERY • Strathcona Place Senior Centre, 10831 University Ave • 780.433.5807 • *CHRISTMAS SHOW*: Artworks by artists who exhibited in 2009 • Dec 1-23 • Opening reception: Dec 9, 7:30-8:30pm

JOHNSON GALLERY • **Southside**: 7711-85 St • 780.465.6171; Christmas art fair; works by various artists • **Northside**: 11817-80 St • 780.479.8424; Artworks by various artists • Through Dec

LANDO GALLERY 11130-105 Ave • 780.990.1161 • *FROM THE GROUND UP*: New paintings by Adele Knowler • *EMMA LAKE: ENCOUNTERS*: New paintings by Brenda Chrstiansen • Until Dec 5

LATITUDE 53 • 10248-106 St • 780.423.5353 • **Main Space**: *AND THE PEOPLE BOWED AND PRAYED*: Installation by Keith Murray; exploring queer interpretations of post-Christian spiritualities • **ProjEx Room**: *SIGNS OF DESIRE*: Artworks by Shane Golby; until Nov 28; Illicit Images Workshop with Shane on Sat, Nov 28, 1pm

MCMULLEN GALLERY • U of A Hospital, 8440-112 St 780.407.7152 • *GROWING UP*: Paintings and drawings about personal and universal experiences of growing up • Until Dec 23

MCPAG • Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain • 780.963.2777 • Digital photography by Jennie Delaney • Until Dec 2

MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE • 9 Mission Ave, St Albert • 780.651.8176 • Aboriginal Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer

MUSÉE HÉRITAGE MUSEUM • 5 St Anne St, St Albert • 780. 459.1528 • *LOVE 'EM, HATE 'EM: CANADIANS AND THEIR POLITICIANS* • Until Feb 14

PETER ROBERTSON GALLERY • 12304 Jasper Ave • 780.455.7479 • *CLAY ELLIS–RELATED ARTICLES*: Abstract acrylic paintings by Clay Ellis • Until Dec 4

PROFILES PUBLIC ART GALLERY • 19 Perron St, St Albert • 780.460.4310 • *NOCTURNAL*: Artworks by Jime Davies, Leona Cochrane, Chris Lavis and Maciek Szczerbowski, and Karolina Kowalski's • Dec 3-24 • opening reception: Dec 3, 6-9pm

PROVINCIAL ARCHIVES OF ALBERTA • 8555 Roper Rd • 780.427.1750 • *NOW AND THEN*: Featuring photographs from the Provincial Archives of Alberta's holdings recreated by photographers from Images Camera Club (both sets of photographs on display) • Until Jan 24

ROYAL ALBERTA MUSEUM • 12845-102 Ave • 780.453.9100 • *MUCH MORE MUNSCH*; until Apr 5 • *DIAMONDS–MINED, REFINED AND DESIGNED*; until Jan 17

ST VITAL'S SENIOR'S CLUB • 5024A-50 Ave, Beaumont • Artists' Association of Beaumont annual Christmas Art and Craft show • Fri, Nov 27, 3-9pm; Sat, Nov 28, 10am-5pm; Sun, Nov 29, 12-4pm

SCOTT GALLERY • 10411-124 St • 780.488.3619 • *CELEBRATING THE SEASON*: Landscapes by Wendy Wacko, Jim Stokes and Jim Visser; Robert Sinclair's artist albums; ceramic works by Arne Handley; still lifes by Leslie Poole and Pamela Thurston • Until Dec 24

SELFRIDGE STUDIO 9844-88 Ave • 780.439.9296 • Open house featuring porcelain, stoneware and clayworks by Carol and Richard Selfridge • Nov 28-29, Dec 5-6, 11am-5pm

SIDESHOW GALLERY • 9609 Whyte Ave • 780.433.1430 • *A LITTLE BIT OF THIS, A LITTLE BIT OF THAT*: Artworks by Anthony Baker, Brandon Dalmer, Susan Fothergill, Marysol Foucault, Dana Holst, Travis McEwen, Esther Scott, Jodi Sharp, Jill Watamaniuk, and Laurel Westlund • Until Jan 2

SNAP GALLERY • 10309-97 St • 780.423.1492 • *PRINT AFFAIR*: Fundraiser, auction, party, an evening of drinks, dancing and art gifts; the last event at this location in the old Army and Navy building before moving to Jasper Ave and 121 St • Sat, Nov 28, 7-11pm • $20 (adult)/$10 (student) adv at SNAP; $25 (adult, door)/$15 (student door)

SPRUCE GROVE ART GALLERY • Melcor Cultural Centre, 35-5 Ave, Spruce Grove • 780.962.0664 • *CHRISTMAS SHOW*: Works by Allied Arts Council members; until Dec 23; Christmas gala, opening reception: Fri, Nov 27, 7-10pm

VAAA GALLERY • 3rd Fl, 10215-112 St • 780.421.1731/1.866.421.1731 • *SURROUNDINGS*: Photographs by Aaron Falkenberg, James Gaa, and T.J. Mclachlan • Until Dec 19 • Opening reception: Nov 26, 7-9:30pm

WEST END GALLERY • 12308 Jasper Ave • 780.488.4892 • Artworks by Irene Klar • Until Dec 3

WOMEN'S STUDIES PROGRAM GALLERY • Assiniboia Hall, U of A • *LOVE LETTERS TO FEMINISM*: Mail art exhibition • Until Dec 31

LITERARY

AUDREYS BOOKS • 10702 Jasper Ave • 780.423.3487 • Writer in residence, Kath Maclean; Every Tue-Thu, 1:30-5pm • Travel Cuts Edmonton and Intrepid Travel present travel tips for Vietnam and Cambodia; Nov 26, 7pm • Reading from *Gravity Matters* by poet and feminist Sonja Ruth Greckol; Sun, Nov 29, 2pm

CHAPTERS • **St Albert**: 445 St Albert Rd, 780.419.7114; Tony Whyte, *The Meteontes of Alberta*; Sun, Nov 29

FACULTÉ ST JEAN CAMPUS • Hosted by the Canadian Authors Association: Presentation by author Timothy Taylor • Fri, Nov 27, 8-9:30pm; writing workshop on Sat, Nov 28, 9:30am-4pm • Register at canauthors.ab.ca

GREENWOOD'S BOOKSHOPPE • 7925-104 St • 780.439.2005 • Comedy Smackdown with Marty Chan, author of *The Mystery of the Mad Science Teacher*, and Jan Markley, author of *Dead Frog on the Porch*; Sat, Nov 28, 2pm • General Rick Hillier; Mon, Nov 30, 7pm

KASBAR LOUNGE • 10444-82 Ave • Live at the Kasbar: The Raving Poets: Open stage poetry with a live band • Wednights until Dec 2 • Free

NORQUEST COLLEGE THEATRE • 10215-108 St • 780.932.4409 • Undaunted Enchantments: Storytellers Jess Frost, Renée Englot, Bethany Ellis, Kathy Jessup, and Pearl-Ann Gooding • Fri, Nov 27, 7:30pm • $16

ROSIE'S • 10475-80 Ave • 780.932.4409 • T.A.L.E.S. Story Series: First Thu of the Month, open mic opportunity

ROUGE LOUNGE • 10111-117 St • 780.902.5900 • Poetry Tue: Every Tue with Edmonton's local poets • 8pm • No cover

SECOND CUP–Callingwood Sq • 6825-177 St • 780.486.1999 • Author Wanda St. Hilaire book signing and reading from *The Cuban Chronicles* • Fri, Nov 27, 7-9:30pm

STANLEY A. MILNER LIBRARY • 7 Sir Winston Churchill Sq • 780.496.7000 • Writers' Corner Edmonton Writers in Residence; hosts a different author each month; Last Sun of each month at 1:30pm • **Centre for Reading and the Arts Department**: From Books to Film; every Fri, 2pm • **Edmonton Rm**; 780.496.7000: National novel writing month: Nanowrimo challenges the "one day" novelist to write their novel from scratch by Nov 30. Register at nanowrimo.org; Mon, Nov 30, 4pm

UPPER CRUST CAFÉ • 10909-86 Ave • 780.4 Poets' Haven Weekly Reading Series: Presented by Jan Stroll of Poets Society • Every Mon, 7pm • $5 (door) • M. Nov 30: David Brydges, Jo-Ann Godfrey, Ben Mo Audrey Seehagen

THEATRE

A CHRISTMAS CAROL • Citadel Maclab Theatre, 9828-101A Ave • 780.426.4811 • Based on the story by Charles Dickens, adapted by Tom Wood, directed by Bob Baker starring Tom Wood • Nov 27-Dec 23

DIE-NASTY • Varscona Theatre, 10329-83 Ave • 780.41 • Live improvised soap opera directed by Dana And every Mon, 7:30pm • Until the last Mon in May

GOOD NIGHT DESDEMONA, GOOD MORNING JULIET • Timms Centre, 87 Ave, 112 St, U of A Theatre • By Ann-Marie Macdonald, directed by Marianne Copithorne A Shakespearean scholar hot on the trail of a mysterious manuscript magically finds herself transported right into the bard's texts • Until Dec 5-$20 at TIX on the Square

HANSEL AND GRETEL • Varscona Theatre, 10329-83 Ave • Alberta Opera Musical Theatre for Young People starring Jason Hardwick, Robyn Wallis, and Matt Van Boeyen • Dec 4-13 • $12 (child)/free (adults with child under 12) at TIX on the Square

LEND ME A TENOR • Walterdale Theatre, 10322 83 Ave • Walterdale Playhouse, by Ken Ludwig, directed by Elizabeth Day • Set in 1934, this farce revolves around tenor Tito Merelli, known as "Il Stupendo" • Dec 2-12, 8pm; Sun mat at 2pm • $12-$16 at TIX on the Square

LUCK BE A LADY • Jubilations Dinner Theatre, 2590 66 170 St, III, WEM • 780.484.2424 • Go back to the days of Vegas in the '50s and '60s with the music of Frank Sinatra, Dean Martin, Sammy Davis Jr. and others • Until Jan 23

OH SUSANNA! • Varscona Theatre, 10329-83 Ave • 780.433.3399 • The Euro-style variety spectacle, hosted by Susanna Patchouli and Eros, God of Love • Sat, Nov 28, 11pm • Tickets at the door at 10:30pm

POSTER BOYS • Roxy Theatre, 10708-124 St • Theatre Network, by Michele Riml • When a local bank hires Caroline to create a queer-positive ad campaign, she is shocked when the models turn out to be her ex-fiancee Jack and his partner, Carson • Until Dec 13, Tue-Sat 8pm; Sun 2pm • $13-$27 at TIX on the Square

PROJECT: WHOOPING CRANE • Westbury Theatre, TransAlta Arts Barns, 10330-84 Ave • 780.409.1910 • The Whooping Crane was once endangered; but with conservation the Whooping Crane has been brought back from the brink of extinction. This play illuminates global concern through this Canadian story • Nov 27 to 6; Fri 7pm; Sat-Sun 2pm • $23.50 (adult); $19.50 (student/senior)/$12.50 (child 12 and under)

ROCK 'N' ROLL • Citadel Shoctor Theatre, 9828-101A Ave • 780.426.4811 • Co-production with the Canadian Stage Company (Toronto), by Tom Stoppard, directed by Dennis Foore. The passions and politics of a Marxist professor in Cambridge and his music-obsessed protégé fight for freedom in Soviet-dominated Prague • Until Nov 29

STEEL MAGNOLIAS • Horizon Stage, 1001 Calahoo Rd, Spruce Grove • 780.962.8995 • The Horizon Players • About the lives and relationships of six women who are soft as magnolias and strong as steel • Nov 26-28, 7:30pm • $20 (adult)/$15 (student/senior) at Horizon Stage box office, TicketMaster

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THEATRESPORTS • Varscona Theatre, 10329-83 Ave • 780.433.3399 • Rapid Fire Theatre every Fri, 11pm • Until July 30 • $10 (door)/$8 (member); adv at TIX on the Square

A WATCHED POT NEVER BOYLES • Varscona Theatre • A surreal romantic comedy presented by Rapid Fire Theatre, starring Amy Shostak and Arlen Konopaki • Nov 27-28, 7:30pm • $10 (door)

WILLY WONKA • Arden Theatre, 5 St Anne St, St Albert • 780.459.1542 • By Roald Dahl, adapted by Leslie Briscuse and Tim Macdonald, music/lyrics by Leslie Briscuse and Anthony Newley; presented by the St Albert Children's Theatre • Sat, Nov 28, 2pm • $22 (adult)/$16 (child) at Arden's box office

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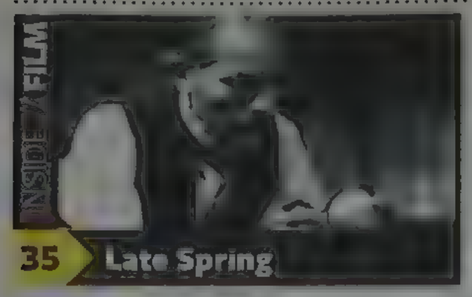
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FILM



Online // vueweekly.com >> FILM

Gunning for the Truth
by Brian Gibson
Brian Gibson discusses the tentative emergence of films that explore school shootings

FILM // THE ROAD

The dark *Road* beckons

John Hillcoat's take on *The Road* is unusually faithful and unforgettable

JOSEF BRAUN
// JOSEF@VUEWEEKLY.COM



WALK ON >> *The Road*'s main pair struggle to survive in a post-apocalyptic world // Supplied

The images that open ***The Road*** feature a leaf-lined branch warmed by the sun. Somewhere nearby stands a beautiful mother-to-be. Observing her is a handsome man stroking a horse. These fragments of a becalmed pastoral paradise are fleeting, vanishing as that same man wakes from his memory-laden dream. A handful of years have passed, perhaps seven, judging from the age of the boy who accompanies him, but the man appears to have aged decades, his face lined with grime-streaked gutters, his teeth half-rotted. Still, his transformation is nothing compared to that of the world he inhabits. The topography resembles a five-day beard on a wretched old man. Fires line the horizon, the sky's an endless gloaming and the colour green has forsaken us. Food is scarce, earthquakes are frequent and what's left of mankind has largely been reduced to foraging ghouls. At least there are still books. The man reads one to the boy. It catalogues animals, each of which is now presumed extinct.

The man (Viggo Mortensen) and boy (Kodi Smit-McPhee) are making their way south, on foot, in beat-to-shit puffy coats, with dwindling supplies and a revolver with two bullets left, just enough to ensure double-suicide should some horrendous murder suddenly become a certainty. Those aching memories of fecund nature and familial blossoming are the last vestiges of warmth and beauty available to them, though the dying landscapes they pass through possess an undeniable fascination, at least for those of us just visiting for a couple of hours. The most commonplace items become miraculous here: shampoo, Coke, toothpaste, a can of pears. Their magic is intensified by the boy's first-ever discovery of their comforts—he was born into this. The preservation of his innocence is all the man lives for, his answer to the question of why go on. His wife opted for suicide, along with most people with sense or dignity.

The book is by Cormac McCarthy, author of *Blood Meridian* and *No Country For Old Men*. Like *No Country*, *The Road* is a kind of western, the man with no name charged with chaperoning the boy through lawless terrain, their destination being the Gulf Coast and its vague promise of less hostile conditions for homesteading. Like the Coen Brothers' film of *No Country*, *The Road*, scripted by Joe Penhall, is an unusually faithful literary adaptation, and director John Hillcoat, who last helmed *The Proposition*, easily one of the best westerns of the decade, offers a realization of McCarthy's post-apocalypse that's richly detailed, surprisingly suspenseful and hauntingly vivid. A notable difference between the films of *No Country* and *The Road* however is that where the Coens nurtured atmosphere with an uncharacteristic paucity of scoring and voice-over, Hillcoat's enlisted his old friends Nick Cave and Warren Ellis to supply the scoring, which is gorgeously mournful, so evocative as to be a sort of adaptation in itself, the problem being that there's so much of it. Along with Mortensen's weary voice-over—the pairing of disembodied voice and music recalls the films of Terrence Malick—the hypnotic score lulls us during scenes where we should ideally be alert to the tiniest, most nuanced sound, gesture, and image. It's hardly the worst problem for a movie to have—an abundance of something beautiful and well crafted—but it does finally swath everything in a single tone, unintentionally protecting us from some harrowing moments.

Yet this central reservation of mine felt less important upon my second viewing of *The Road*, which allowed me to better forget the source material and focus more on the tremendous emotional connection between the brilliantly-cast Mortensen and the very natural, wide-eyed Smit-McPhee. During the second half I realized how, beneath the unfathomably bleak milieu, *The Road* is finally a story about father and son, about what a parent lives for and what a child tries to retain as he carries on alone. The accumulation of moments of desperate searching and running, of laughter and play—rare, but memorable—and of mutual learning about how to negotiate with the unruly world becomes resonant, and unforgettably moving. So see *The Road*, and then, perhaps, see it again. There's something precious amidst all that darkness. V

OPENING FRI, NOV 27
THE ROAD
DIRECTED BY JOHN HILLCOAT
WRITTEN BY JOE PENHALL
BASED ON THE BOOK BY
CORMAC MCCARTHY
STARRING VIGGO MORTENSEN,
KODI SMIT-MCPHEE
★★★★☆

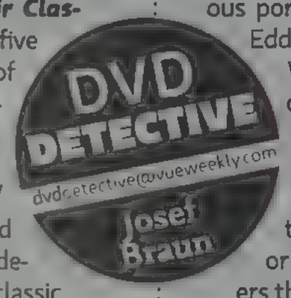
DVD DETECTIVE >> COLUMBIA PICTURES FILM NOIR CLASSICS

Fade to noir

Five hard-to-find '50s flicks highlight the beginnings of a classic genre

Columbia Pictures Film Noir Classics, Volume One collects five fascinating studies—four of them previously unavailable—in how this thing we call noir developed throughout the 1950s, when the style/genre/sensibility was first named and catalogued. It was also the decade that saw the end of the classic noir cycle, partially as an inevitable effect of its newfound self-consciousness.

The Sniper (1952) opens with Eddie Miller (Arthur Franz) carefully assembling his rifle and taking aim from his bedroom window at a woman as she climbs the stairs across the lane. No rounds are fired. For now, Eddie's still satisfied with rehearsal. But how long before Eddie needs to release his charge, before some poor singer has to die, her stricken body shattering the glass that encased the poster announcing her gig. Eddie's a walking time bomb, and the chilling thing about this picture, among the first to attempt a serious portrayal of a serial killer, is that Eddie's the protagonist.



Women really piss this guy off. Everywhere he goes they torment him with their mere presence, even little girls. It's painful to watch Eddie attempt to chat up pretty ladies in bars or in their homes when he delivers their laundry. He's tormented and lonesome, yet, in one of the film's masterstrokes of social critique, the ostensibly normal people who might offer consolation consistently express this casual misogyny that only confirms the acceptability of Eddie's vilest compulsions.

Edward Dmytryk directs with ingenious economy, ie: that scene where a hot burner illuminates the ceiling and is overshadowed by Eddie's hand as he presses his palm against the burning coil. Yet *The Sniper*'s most memorable imagery comes from Dmytryk's dramatic use of San Francisco, whose vertical, maze-like topography feels eerily aligned to Eddie's agitated psyche.

Glenn Ford plays a rogue cop trying to annul a marriage between city officials and organized crime in *The Big Heat* ('53). He has the moral high ground, his single-mindedness is transfixing, yet what of the fact that his crusade results in the torture and killing of three innocent women? It's a revenge film, but not an unreflexive one. Women are collateral damage, but they're also the most compelling, most richly detailed, smartest characters in the movie, especially Gloria Grahame, unnervingly sexy and sassy, and finally scarred by lanky Lee Marvin as a marvelously oafish gangster with a child's feeling for stupid sadism. Grahame gets him back in the end, and I always wonder if he could smell the coffee boiling before she threw it in his face. Fritz Lang orchestrates scenes with restrained menace, the camera hanging back and then pouncing like a cat.

5 Against the House ('55) finds college boys planning a prank heist in Reno with Kim Novak. This "field experiment in psychology" is strictly caper material, with lots of gags, nifty casino insider bits, Novak as luscious eye candy and one weird-ass robot valet service. Smartly directed by Phil Karlson, it's consistently entertaining, if somewhat out of place here. The sole noir element comes from Brian Keith's Korean vet, suffering from post-traumatic stress disorder, ready to explode, his eyes bulging and body shaking, the hidden, writhing violence lurking beneath this film's relatively placid surface.

A ship's porter tosses some luggage into a cab, the cab zooms away, the cops follow, the cabbie's shot, the car crashes. A cop's killed in the chaos. No one understands what just happened. That's the first 60 seconds of *The Lineup* ('58), a San Francisco procedural based on a TV show. It's prime Don Siegel: clean, taut, lucid and bracing. Siegel exemplifies the evaporation of the romantic fatalism of 1940s noir and the emergence of something more visceral and nasty. Less than a third of the way through the bad guys arrive from Florida to collect a shipment of heroin and take control of the picture. Eli Wallach plays a killer named Dancer, offing a guy in a bathhouse during a sequence baldly driven by latent homoeroticism. Bodies fall from great heights, limbs a-flopping, one of them onto a skating rink. Robert Keith plays the chief heavy, a collector of people's last dying words, which strikes me as a pretty apt metaphor for noir in all its emotionality, enigma and morbid fascination.

Was *Murder By Contract* ('58) already neo-noir? It certainly exudes knowingness about noir convention and, being the story of a guy who becomes a hitman so he can buy himself a nice house on the Ohio River, it lends itself to being read as consumerist satire. It is in any case a low-budget wonder, brimming with brilliantly quirky characterizations and scenes in which Vince Edwards kills time playing mini-golf and going to the fucking zoo when he's supposed to be killing a woman. At one point he embarks on a nihilist rant when a waiter brings him a coffee cup with a lipstick stain. He's most of the time Zen-like, obsessed with efficiency, and doesn't like guns—he's the evil version of a Jim Jarmusch protagonist. Elegantly photographed by Lucien Ballard, who'd later collaborate with Sam Peckinpah, and enveloped in a quiet, all-guitar score, *Murder By Contract* is deeply creepy and totally engrossing, perhaps the premiere discovery from what's looking like the best multi-title DVD release of the year. V

A late great

Ozu's *Late Spring* unhurriedly captures a woman's transition from daughter to wife

BRIAN GIBSON

If a film critic's dictionary existed—an imaginary book of praising adjectives—Yasujirō Ozu would still be synonymous with "low-key," "chaste," or that common assessment of foreign films: "slow."

Yet unhurried isn't the same as unruffled. From the start of *Banshun*, or ***Late Spring*** (1949)—based on Kazuo Hirotsu's novel *Father and Daughter* and generally considered Ozu's masterpiece—leaves rustle in the trees behind a station, its signal light waiting. We are at a crossroads and there will be change.

But not yet. Ozu's trademark pace and style—seemingly languid, with many low-level shots, omissions of grand events (a meeting between suitors), and transition cuts to impassive nature or still objects—are so crucial here because they build a peaceful routine. Day after day, Noriko (Setsuko Hara) is perfectly content to tend to her professor father, Shukichi Somiya (Chishū Ryū), at home or travel with him on the train to Tokyo.

Shukichi's sister Masa (Haruko Sugimura), though, tells him Noriko, 27, needs to marry soon. They encourage her to meet a handsome man of whom Aunt Masa approves, while Shukichi assures his daughter he's remarrying. Noriko is deeply pained, however, at the thought of leaving—after all, she knows how to manage her father and what will he do without her?

The camera, in gentle cuts, takes us into most of the rooms of the Somiyas' ordered house, and it's this sense of place and routine that makes so palpable Noriko's planned departure, her spirit soon to vanish from her father's domestic view.

It's easy to see Ozu's esthetic as too stately, almost museum-musty now—*Late Spring*'s drama is simply the socially demanded passage of Noriko from daughter to wife—but its hugely influential style has formed our cinematic idea of Japanese life as placid, orderly, even introspective (even as we know 2009 Tokyo, in sharp contrast to 1949 Tokyo, is none too calm). This languorous legacy's been continued by Hirokazu Kore-eda's *Maborosi* (1995), a sublime Ozu-esque study of a woman's roiling grief, and Kiyoshi Kurosawa's *Tokyo Sonata* (2008), with a family's economic tensions bubbling under them as they sit down to eat.

Unlike those more deeply ominous films, though, *Late Spring* offers little, if any, of what film classes consider "subtext." There seem to be no opaque symbols or hidden meanings, just the austerely presented story of a steady family dynamic disrupted by society's inevitable demand, then Noriko's wrenching acceptance, then the ebb that comes after—all the deeper because of a lie that had to be told.

Noriko's pain is accentuated by Hara when she breaks her constant smile. There are hints of Noriko's contentment as a post-war wish for stability and the American's reconstruction of the country they bombed into surrender—epitomized, without criticism or approval, by a Coca-Cola sign—while young Noriko's shown as more traditional and less self-interested than her elders. But these comments on shifting mores in late-'40s Japan, and *Late Spring*'s moments of humour, are ever so slight, wafting away with the next scene.

Haiku-like in its title, its interest in the undramatic silences between scenes, and its enfolding of human behaviour within nature, *Late Spring* offers tenderness in the place of melodrama and patient truth in the place of sudden revelation. "Happiness comes only through effort," advises Shukichi and, though it's easy to see Ozu's style as dated, if one takes the long view, his films seem all the more remarkable in these hasty times for their steady, reflective tracking of those nearly imperceptible flinches and flutters of change that pass through our lives. V

THU, NOV 26, 29 (7 PM), FRI, NOV 27 (9:30 PM), MON, NOV 30 (9 PM)
LATE SPRING [BANSHUN]
DIRECTED BY YASUJIRO OZU
WRITTEN BY OZU, KOGO NODA, KAZUO HIROTSU
STARRING CHISHŪ RYŪ, SETSUKO HARA, HARUKO SUGIMURA
METRO CINEMA, (9828 - 101 AVE)
★★★★★

Bring on the blood

Ricki-Oh chucks buckets of the red stuff around

DAVID BERRY
// DAVID@VUEWEEKLY.COM

Supposedly, so much fake blood was used in filming the climax of ***Ricki-Oh: The Story of Ricki***, that star Siu-Wong Fan couldn't actually wash the red off his skin for three days. Not that it wasn't well-earned, of course: when you're pushing a musclebound giant through a meat-grinder, there's bound to be some blood. And those two facts should more or less tell you all you need to know to about *Ricki-Oh*, the first film in Dedfest's new monthly film series, Dedsploitation Cinema.

As you may have guessed, it tells the story of Ricki (Fan), a superhuman martial arts master who's thrown into prison for manslaughter, though in this case it was while defending innocent women from a cackling madman, a fight that left him with five bullets in his chest, which he chooses to keep as souvenirs. Prisons in this slightly futuristic society are controlled by corporations, and fairly diabolical ones at that, though, as you might imagine, most plot points are fairly irrelevant, this one really just serving to remove any qualms we might have had about Ricki kicking righteous amounts of blood-soaked ass while he overthrows the corrupt system.

Actually, perhaps punching would be the better word there. Ricki must kill at least a half-dozen people just with his fists, including a couple disembowelings and, my personal favourite, a left hook that lops the top half of one goon's head right off, leaving his skull cap spinning on the floor, brain inside. Not that those are the best kills by any stretch. I think perhaps the best bit of violence, especially since it doesn't technically (or at least immediately) result in death, is a scene where one of the big dudes employed to kill Ricki actually slices open his own stomach in what appears to be seppuku, only to then take out his own intestines and attempt to strangle Ricki to death with them. Any way you slice it, that's fucking awesome.

Being based on manga, *The Story of Ricki* has a few annoying bits that briefly distract from the gore, but for the most part keeps the blood flowing in increasingly ridiculous and creative ways. Campy with a knowing nod to the audience, it's a gem for anyone who's into inspired violence and rivers of blood.

THU, NOV 26 (9 PM)
RICKI-OH: THE STORY OF RICKI
DIRECTED BY NGAI KAI LAM
WRITTEN BY LAM, TETSUYA SARUWATARI
STARRING SIU-WONG FAN, MEI SHENG FAN
★★★☆☆

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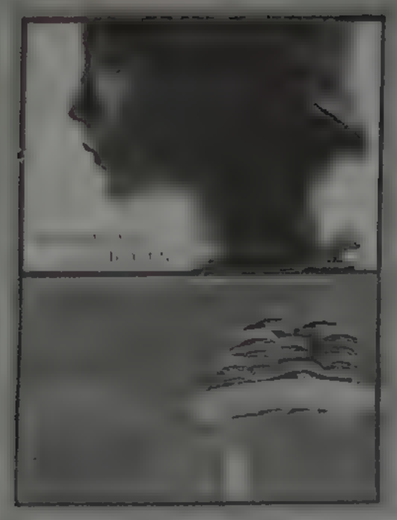
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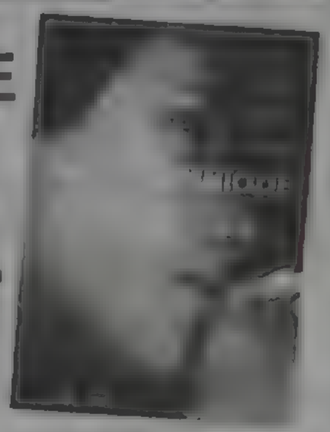
NOV 26-30

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RIKI-OH
THE STORY OF RICKY
THURSDAY NOVEMBER 26 AT 9PM

POLYTECHNIQUE
FRIDAY, SATURDAY AND MONDAY AT 7PM
SUNDAY AT 9PM



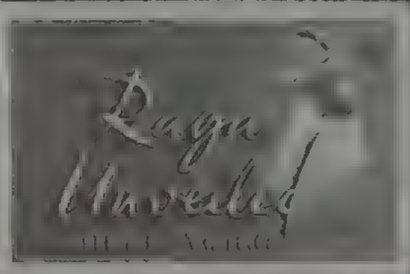


FROM DIRECTOR YASUJIRO OZU...

LATE SPRING
THURSDAY AND SUNDAY AT 7PM
FRIDAY AT 9:30PM | MONDAY AT 9PM

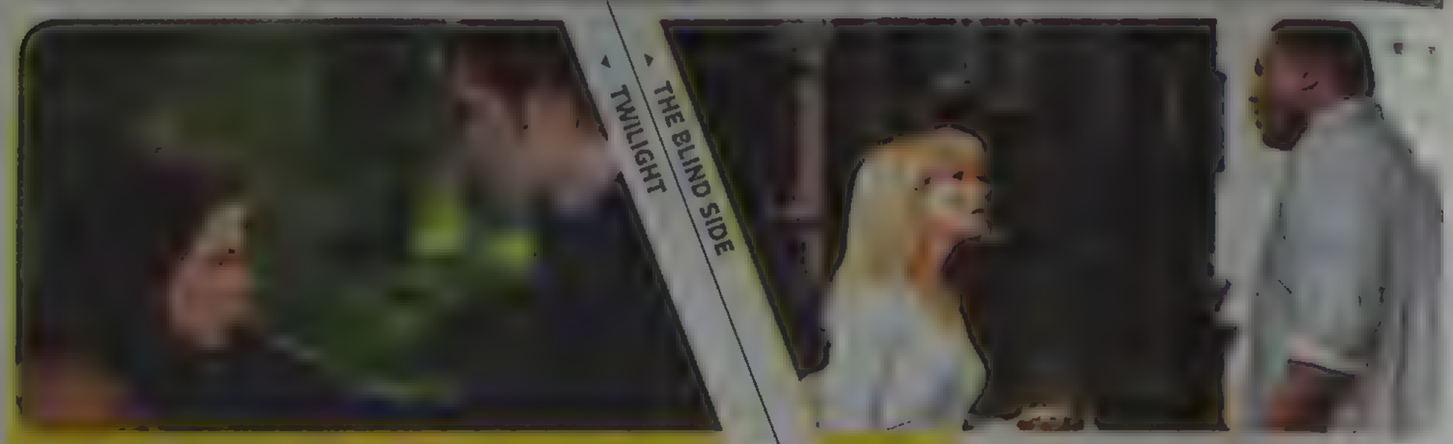
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FILM REVIEWS



Film Capsules

Now Playing

The Twilight Saga: New Moon
Directed by Chris Weitz
Written by Melissa Rosenberg
Starring Kirsten Stewart, Robert Pattinson, Taylor Lautner
★★☆☆☆

Standing outside the Cineplex, in a queue that shoots through the common areas, out the back door and wraps around the side of the 16-screen multiplex, it's apparent to me that the *Twilight* fanaticism has exceeded its base of twinkly-eyed tweens. It's become so fashionable to hate on the *Twilight* kitsch that a thick crowd of adults and teens came for a chuckle.

You've really got to give it up for the producers of vampire romp ***The Twilight Saga: New Moon***. Not only have they embraced its hokiness for ticket sales, they've also found a way to cash in on the tween porn that is werewolf hunk Taylor Lautner's abs, despite setting up a symbolic safety-net theme of abstinence from the get go. By creating and following a logic (he can transform into a fridge-sized werewolf at any moment and tear up his outfit, so isn't it economical to not wear a shirt, ever?) they're able to appease parents and please young girls.

But what about that ironic following, tuning in like it's *American Idol* audition episodes? When I watched the first *Twilight* with friends, there were laughs aplenty. Laughs at the trite dialogue, laughs at Kristen Stewart's immobile face, laughs at the sparkly skin of handsome vamp teen. It was better than going to Yuk Yuks.

But *New Moon* is less funny, which technically makes it a better movie. It was the impetuous romance of the original movie that was especially funny. But because Edward (Robert Pattinson), the love interest of Bella (Stewart), moves away early on, we're just left with Bella's broken heart, which is not as funny as you think. Now almost all the uninspired Romeo and Juliet dialogue translated for a txt msg-ing future is eliminated. In place of their relationship, Bella just hangs out with Jacob the werewolf, who only inspires uncomfortable laughter at his unmistakably sexy 17-year-old frame.

And another improvement this time is Stewart's acting. Although she's maintained her no-eye-contact policy, she plays up the broken hearted and adrenaline seeking angst believably. Unfortunately the script didn't step its game up. When the original left off, Edward just saved Bella's life by killing the rival vamp pack's leader, who's spouse then swore revenge on Bella. (Then Bella and Edward went to prom, of course.)

How does the sequel deal with vampire's vengeance? Anecdotally, within five minutes of action, and in the middle of the flick. It's really just a rest stop on the road to reuniting Bella and Edward. What was going on before this exciting sequence? Not a whole lot, and not much happens after either.

In fact, *New Moon*'s mandate seems only to bring us back to the start of the movie when the lovebirds are happy and haplessly horny. And that's my biggest complaint about it: not that it's too stupid or corny, or the actors are too vapid—though often those labels apply. It's that it's over two hours of boredom, undeniable to even a 10-year-old girl anointing herself with *Twilight*'s trademarked "lip venom."

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The Blind Side
Written and directed by John Lee Hancock
Starring Sandra Bullock, Tim McGraw, Quinton Aaron
★☆☆☆☆

At the peak of Palin's biography release, Sandra Bullock tackles the timely role as Republican white mama Leigh Ann Tuohy, who adopts into her own home and family a husky black teenager (Quinton Aaron) from the other side of town. Much to the lunchtime criticism of her peer lady friends, they are just aghast at this strong fellow's skills at football, and how mighty keen Leigh Ann is in helping him get past those crack house jitters and giving it his all.

Now just you all hush—this kind working woman took this poor boy under her wing because all she wanted was to see a clean set of clothes on his back and warm bed for him to sleep in. By no means did she and her Taco Bell chain-owning husband (played by country star Tim McGraw) have any idea he would be the apple of every Southern college's eye when he hit that football field.

The Blind Side, based on Michael Lewis' non-fiction bestseller, aims to be both a skilled analysis of football strategy as "metaphor for life" and the honest-to-Christ-true story of a boy who overcame hardship by trusting a couple of hard-working Americans and their delightful children. With Bullock at the wheel, touting her signature wheeze and overwritten banter (which is my favorite part), it becomes a vehicle for perhaps a Golden Globe actress nomination and most definitely an easy snag for the moms waiting for *New Moon* to let out their daughters.

In that sense, when the film ends and we pay witness to real-life figures in which

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FILM REVIEWS

Film Capsules

these antics are based, it's not the same glory as seeing the concert footage of Tina Turner at the conclusion of *What's Love Got to Do With It*. It's a chin-tapping moment, seeing Baltimore Ravens offensive tackle Michael Oher come out and hug the bleach-blonde Mom-of-the-Year and her entourage. Truly, I don't buy it. Not only the legitimacy of the tale, but the cheap ploy of tactics to tickle our fancies rather than challenge them—the moping, Eeyore-like hero, his obliviously racist English teacher and a wise-cracking kid brother straight out of Pixar. As many of those who find it enlightening, double that should find it offensive.

Nonetheless, it's as hard to resist for some as Palin's stilettos. Though once able to decipher a post-modern retelling of the oil boom, Movie Central subscribers are still not prepared to doubt Miss Bullock's sincerity.

JONATHAN BUSCH

// JONATHAN@VUEWEEKLY.COM

Old Dogs

Directed by Walt Becker
Written by David Diamond, David Weissman
Starring Robin Williams, John Travolta
★☆☆☆☆

Dan (Robin Williams) tries to re-ignite an old flame and discovers his night of sweet love seven years back yielded unexpected progeny. Now long-lost beloved Vicki (Kelly Preston) is going to jail for two weeks—don't worry, she's just an activist—and needs a sitter for the twins (Conner Rayburn and Ella Bleu Travolta). So suddenly Dan's a dad, though his complete lack of interest in children—he lives in an 'Adults Only' condo—and tendency to injure others makes the scenario daunting. He installs the whole family into the Manhattan bachelor pad of sports marketing business partner Charlie (John Travolta) just when the two are closing a deal with a Japanese media giant. It's all too much for Dan! Fortunately numerous implausible mishaps will teach Dan that fathering is more important than financial gain. Of course the whole kids thing puts a strain on Dan's friendship with Charlie that'll need some bromancing, so ***Old Dogs*** becomes not only a surprise-you're-a-parent movie, but a buddy movie, too.

Watching *Old Dogs*, one swiftly senses that no one involved in this thing genuinely felt compelled to make a good movie. From the badly photoshopped opening credit montage that plunks the faces of young Williams and Travolta into the same grainy snapshots, to the clumsy editing that frequently makes the simplest scene spatially confusing, to the not-so-special effects employed for the mistaken medication sequence, to David Diamond and David Weissman's stupendously lazy screenwriting, which refuses to even bother following through with its own gags—Dan gets a tan that makes him look like he's wearing blackface, and after one unfunny scene Vicki gives some mysterious "family remedy" that magically eliminates the discoloring completely—everybody seems to be phoning this one in to the studio, where nobody's home save a zombie marketing crew champing at the bit to sift through this crud for trailer gags. Conventional wisdom has it the best bits of certain

CONTINUED ON PAGE 38 >>

FILM WEEKLY

FRI, NOV 27 – THU, DEC 3, 2009

CHABA THEATRE–JASPER

6094 Connaught Dr, Jasper, 780.852.4749

CLOSED FOR RENOVATIONS TO MID DECEMBER

CINEMA CITY MOVIES 12

5074-130 Ave, 780.472.9779

KURBAAN HINDI W/E.S.T. (14A, gory scenes)
Fri-Sat 1:05, 4:10, 7:40, 11:00; Sun-Thu 1:05, 4:10, 7:40

HEER RANJHA (PUNJABI W/E.S.T.) (PG, violence, substance abuse)
Fri-Sat 1:00, 4:05, 7:30, 10:45; Sun-Thu 1:00, 4:05, 7:30

MICHAEL JACKSON'S THIS IS IT (G)
Fri-Sat 1:35, 4:40, 7:10, 9:40, 12:05; Sun-Thu 1:35, 4:40, 7:10, 9:40

CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT (PG, not recommended for young children, violence, frightening scenes)
Fri-Sat 1:45, 4:15, 6:50, 9:15, 12:00; Sun-Thu 1:45, 4:15, 6:50, 9:15

THE INVENTION OF LYING (PG, language may offend, not recommended for young children)
Daily 1:10, 4:05, 6:55, 9:25

WHIP IT (PG, coarse language)
Fri-Sat 1:25, 4:00, 6:45, 9:30, 11:45; Sun-Thu 1:25, 4:00, 6:45, 9:30

SURROGATES (14A, violence)
Fri-Sat 1:40, 4:25, 7:20, 9:35, 11:40; Sun-Thu 1:40, 4:25, 7:20, 9:35

CLOUDY WITH A CHANCE OF MEATBALLS (G)
Fri-Sat 1:25, 4:20, 7:00, 9:20, 11:20; Sun-Thu 1:25, 4:20, 7:00, 9:20

9 (PG, frightening scenes, not recommended for young children)
Daily 1:50, 4:50, 7:15, 9:10

GAMER (18A, nudity, brutal violence, language may offend)
Fri-Sat 4:30, 9:50, 11:45; Sun-Thu 4:30, 9:50

INGLOURIOUS BASTERDS (18A, gory violence)
Fri-Sat 1:00, 4:15, 7:35, 11:05; Sun-Thu 1:00, 4:15, 7:35

DISTRICT 9 (14A, gory scenes, brutal violence, coarse language)
Daily 1:30, 7:05

HARRY POTTER AND THE HALF BLOOD PRINCE (PG, violence, frightening scenes)
Fri-Sat 1:20, 4:35, 7:35, 11:10; Sun-Thu 1:20, 4:35, 7:35

CINEPLEX ODEON NORTH

14231-137 Ave, 780.732.2236

THE ROAD (14A, disturbing content)
Daily 1:00, 4:00, 7:40, 10:15

OLD DOGS (G)
No passes Daily 12:25, 2:40, 5:00, 7:15, 9:45

NINJA ASSASSIN (18A, gory violence)
No passes Daily 12:10, 2:45, 5:15, 7:45, 10:30

FANTASTIC MR. FOX (PG)
No passes Daily 12:05, 2:15, 4:40, 7:10, 9:20

PLANET 51 (G)
Daily 1:10, 3:50, 6:35, 9:00

TWILIGHT SAGA: NEW MOON (PG, violence)
No passes Fri-Sun 12:00, 1:30, 3:00, 4:50, 6:30, 8:00, 9:30, 10:45; Mon-Thu 12:00, 1:30, 3:00, 4:50, 6:30, 8:00, 9:30; Digital Cinema, No passes Daily 12:30, 3:30, 7:00, 10:10

THE BLIND SIDE (PG, mature subject matter)
Fri-Tue, Thu 12:45, 3:40, 6:40, 9:50; Wed 3:40, 6:40, 9:50; Star & Strollers Screening: Wed 1:00

PRECIOUS: BASED ON THE NOVEL ``PUSH'' BY SAPPHIRE (14A, coarse language, sexual violence, disturbing content)
No passes Fri-Tue, Thu 12:15, 3:20, 6:50, 9:40; Wed 3:20, 6:50, 9:40; Star & Strollers Screening, No passes Wed 1:00

2012 (PG, frightening scenes, not recommended for young children)
Fri-Sun 11:50, 3:10, 6:45, 10:20; Mon-Thu 1:15, 5:10, 9:10

THE BOONDOCK SAINTS II: ALL SAINTS DAY (18A, language may offend, violence)
Daily 12:40, 3:45, 7:30, 10:25

DISNEY'S A CHRISTMAS CAROL 3D (PG, frightening scenes, not recommended for young children)
Digital 3d Daily 12:20, 2:30, 4:45, 7:20, 10:00

THE MEN WHO STARE AT GOATS (14A)
Daily 2:00, 7:50

LAW ABIDING CITIZEN (14A, brutal violence)
Daily 4:30, 10:35

CINEPLEX ODEON SOUTH

1525-99 St, 780.436.8585

OLD DOGS (G)
No passes Fri-Wed 12:35, 3:05, 5:20, 7:45, 10:20; Thu 3:05, 5:20, 7:45, 10:20; Star & Strollers Screening, No passes Thu 1:00

NINJA ASSASSIN (18A, gory violence)
No passes Daily 1:15, 3:50, 7:25, 10:00

FANTASTIC MR. FOX (PG)
No passes Daily 12:45, 3:10, 5:25, 7:55, 10:40

PLANET 51 (G)
Daily 11:50, 2:15, 4:35, 7:05, 9:40

TWILIGHT SAGA: NEW MOON (PG, violence)
No passes Daily 12:25, 1:30, 3:30, 4:40, 7:00, 8:00, 10:05; Digital Cinema, No passes Fri-Wed 11:55, 1:00, 3:00, 4:10, 6:30, 7:30, 9:35, 10:35; Thu 11:55, 3:00, 4:10, 6:30, 7:30, 9:35, 10:35; Star & Strollers Screening, No passes Thu 1:00

THE BLIND SIDE (PG, mature subject matter)
Daily 12:00, 3:25, 6:40, 9:55

PRECIOUS: BASED ON THE NOVEL ``PUSH'' BY SAPPHIRE (14A, coarse language, sexual violence, disturbing content)
No passes Daily 1:05, 4:00, 7:10, 10:30

2012 (PG, frightening scenes, not recommended for young children)
Daily 12:20, 1:45, 3:55, 6:30, 7:50, 10:15

DISNEY'S A CHRISTMAS CAROL 3D (PG, frightening scenes, not recommended for young children)
Digital 3d Daily 12:10, 2:40, 5:10, 7:40, 10:10

THE MEN WHO STARE AT GOATS (14A)
Daily 12:25, 3:15, 7:20, 9:50

ASTRO BOY (PG) Daily 12:15

LAW ABIDING CITIZEN (14A, brutal violence)
Daily 1:10, 4:15, 7:15, 10:25

PARANORMAL ACTIVITY (14A, frightening scenes, coarse language, not recommended for children)
Daily 10:50

COUPLES RETREAT (PG, sexual content, not recommended for children)
Daily 3:45, 6:55, 9:45

CITY CENTRE 9

10200-102 Ave, 780.421.7020

JURASSIC PARK (PG, frightening scenes)
Dolby Stereo Digital, Stadium seating Fri 11:30

2012 (PG, frightening scenes, not recommended for young children)
Stadium Seating, Dolby Stereo Digital Daily 1:00, 4:30, 8:00

TWILIGHT SAGA, THE: NEW MOON (PG, violence)
No passes, Stadium seating, DTS Digital Daily 12:00, 3:00, 7:00, 10:00

THE BLIND SIDE (PG, mature subject matter)
Dolby Stereo Digital, No passes Daily 12:30, 3:30, 7:15, 10:15

DISNEY'S A CHRISTMAS CAROL 3D (PG, frightening scenes, not recommended for young children)
Stadium Seating, DTS Digital, Digital 3d Daily 12:10, 2:40, 5:10, 7:40, 10:10

PLANET 51 (G)
Stadium Seating, DTS Digital Daily 12:05, 2:35, 5:05, 7:35, 10:05

THE MEN WHO STARE AT GOATS (14A)
Stadium Seating, DTS Digital Daily 12:25, 2:45, 5:00, 7:30, 10:20

NINJA ASSASSIN (18A, gory violence)
DTS Digital, Stadium Seating, No passes Daily 12:35, 3:10, 5:40, 8:15, 10:40

THE ROAD (14A, disturbing content)
Stadium Seating, DTS Digital Daily 12:40, 3:20, 6:50, 9:40

FANTASTIC MR. FOX (PG)
DTS Digital, Stadium seating Daily 12:20, 2:50, 5:20, 7:50, 10.30

CLAREVIEW 10

4211-139 Ave, 780.472.7600

DISNEY'S A CHRISTMAS CAROL 3D (PG, frightening scenes, not recommended for young children)
Digital 3d Fri, Mon-Thu 4:10, 7:00, 9:20; Sat-Sun 12:50, 4:10, 7:00, 9:20

2012 (PG, frightening scenes, not recommended for young children)
On 2 Screens Fri, Mon-Thu 4:40, 7:20, 9:00; Sat-Sun 1:10, 2:00, 4:40, 7:20, 9:00

TWILIGHT SAGA: NEW MOON (PG, violence)
No passes, On 2 screens Fri 3:50, 4:20, 6:40, 7:10, 9:30, 10:00; No Passes, On 2 screens Sat-Sun 1:00, 1:30, 3:50, 4:20, 6:40, 7:10, 9:30, 10:00; On 2 screens Mon-Thu 3:50, 4:20, 6:40, 7:10, 9:30, 10:00

THE BLIND SIDE (PG, mature subject matter)
Fri, Mon-Thu 3:45, 6:50, 9:45; Sat-Sun 12:45, 3:45, 6:50, 9:45

PLANET 51 (G)
Fri, Mon-Thu 4:00, 6:45, 9:10; Sat-Sun 1:20, 4:00, 6:45, 9:10

FANTASTIC MR. FOX (PG)
Fri, Mon-Thu 4:30, 7:15, 9:35; Sat-Sun 1:45, 4:30, 7:15, 9:35

NINJA ASSASSIN (18A, gory violence)
No passes Fri, Mon-Thu 4:50, 7:25, 9:50; Sat-Sun 1:50, 4:50, 7:25, 9:50

OLD DOGS (G)
Digital presentation, No passes Fri, Mon-Thu 4:15, 7:05, 9:25; Sat-Sun 1:40, 4:15, 7:05, 9:25

DUGGAN CINEMA–CAMROSE

6601-48 Ave, Camrose, 780.608.2144

PLANET 51 (G)
Daily 7:15 9:00; Sat-Sun, Thu 2:15

THE BLIND SIDE (PG, mature subject matter)
Movies for Mommies: Thu Dec 3 1:00; Daily 6:55 9:20; Sat-Sun 1:55

2012 (PG, frightening scenes, not recommended for young children)
Daily 7:30; Sat, Sun, Thu 1:45

TWILIGHT SAGA: NEW MOON (PG, violence)
Daily 6:45, 9:15; Sat-Sun 2:00

OLD DOGS (G)
Daily 7:10 9:10; Sat. Sun, Thu 2:10

GALAXY–SHERWOOD PARK

2020 Sherwood Dr, 780.416.0150

OLD DOGS (G)
No passes Fri 3:40, 6:50, 9:20; Sat-Sun 12:10, 2:20, 4:40, 6:50, 9:20; Mon-Thu 6:50, 9:20

NINJA ASSASSIN (18A, gory violence)
No passes Fri 4:45, 7:45, 10:20; Sat-Sun 1:30, 4:45, 7:45, 10:20; Mon-Thu 7:45, 10:20

FANTASTIC MR. FOX (PG)
No passes Fri 4:30, 7:10, 9:45; Sat-Sun 1:10, 4:30, 7:10, 9:45; Mon-Thu 7:10, 9:45

PLANET 51 (G)
Fri 5:00, 7:15, 9:40; Sat-Sun 12:20, 2:40, 5:00, 7:15, 9:40; Mon-Thu 7:15, 9:40

TWILIGHT SAGA: NEW MOON (PG, violence)
No passes Fri 3:30, 4:00, 6:30, 7:00, 9:30, 10:10; Sat-Sun 12:30, 1:00, 3:30, 4:00, 6:30, 7:00, 9:30, 10:10; Mon-Thu 6:30, 7:00, 9:30, 10:10

THE BLIND SIDE (PG, mature subject matter)
Fri 3:50, 6:45, 10:00; Sat-Sun 12:50, 3:50, 6:45, 10:00; Mon-Thu 6:45, 10:00

2012 (PG, frightening scenes, not recommended for young children)
Fri 4:10, 8:00; Sat-Sun 12:40, 4:10, 8:00; Mon-Thu 8:00

DISNEY'S A CHRISTMAS CAROL 3D (PG, frightening scenes, not recommended for young children)
Digital 3d Fri 5:15, 7:30, 9:50; Sat-Sun 12:15, 2:45, 5:15, 7:30, 9:50; Mon-Thu 7:30, 9:50

THE MEN WHO STARE AT GOATS (14A)
Fri, Mon-Thu 7:40; Sat-Sun 1:50, 7:40

COUPLES RETREAT (PG, sexual content, not recommended for children)
Fri-Sun 4:20, 10:15; Mon-Thu 10:15

GRANDIN THEATRE–ST ALBERT

Grandin Mall, Sir Winston Churchill Ave, St Albert, [illegible]

PLANET 51 (G)
No passes Daily 1:00, 3:00, 4:55, 6:50, 8:45

A CHRISTMAS CAROL (PG, frightening scenes, not recommended for young children)
Daily 1:05, 3:05, 5:00, 7:05, 8:55

THE BLIND SIDE (PG, mature subject matter)
No passes Daily 1:45, 4:15, 7:00, 9:20

TWILIGHT SAGA: NEW MOON (PG, violence)
No passes Daily 1:30, 4:05, 6:40, 9:15

2012 (PG, frightening scenes, not recommended for young children)
No passes Daily 12:35, 3:20, 6:05, 8:50

LEDUC CINEMAS

Leduc, 780.352.3922

TWILIGHT SAGA: NEW MOON (PG, violence)
Daily 6:55, 9:35; Sat-Sun 12:55, 3:35

OLD DOGS (G)
Daily 7:05, 9:25; Sat-Sun 1:05, 3:25

PLANET 51 (G)
Daily 7:10, 9:15; Sat-Sun 1:10, 3:15

2012 (PG, frightening scenes, not recommended for young children)
Daily 6:45, 9:45; Sat-Sun 12:45, 3:45

METRO CINEMA

9828-101A Ave, Citadel Theatre, 780.425.9212

LATE SPRING (BANSHUN) (STC)
Fri 9:30; Sun 7:00; Mon 9:00; Japanese with English subtitles

DEDFEST PRESENTS: RIKI-OH: THE STORY OF RICKY (STC)
Thu Nov 26: 9:00

POLYTECHNIQUE (14A, violence)
Fri Sat Sun 7:00; Sun 9:00; French with English subtitles

MOSTLY WATER PRESENTS: METRO SHORTS (STC)
6-32, Stanley Milner Library
Sat 9:00

RAGA UNVEILED: INDIA'S VOICE (STC)
Sun 4:00

DOC SOUP / 65 REDROSES (STC)
Thu 7:00

PARKLAND CINEMA 7

130 Century Crossing, Spruce Grove, 780.972.2332; Serving Spruce Grove, Stony Plain; Parkland County

NINJA ASSASSIN (18A, gory violence)
Daily 7:05, 9:05; Sat, Sun, Tue 1:05, 3:05

TWILIGHT SAGA: NEW MOON (PG, violence)
Daily 6:45, 9:30; Sat, Sun, Tue 12:45, 3:30

PLANET 51 (G)
Daily 6:50, 9:10; Sat, Sun, Tue 12:50, 3:10

THE BLIND SIDE (PG, mature subject matter)
Daily 7:00, 9:25; Sat, Sun, Tue 1:00, 3:25

OLD DOGS (G)
Daily 7:10, 9:15; Sat, Sun, Tue 1:10, 3:15

FANTASTIC MR. FOX (PG)
Daily 6:55, 9:20; Sat, Sun, Tue 12:55, 3:20

2012 (PG, frightening scenes, not recommended for young children)
Daily 7:30; Sat, Sun, Tue 2:00

GARNEAU

8712-109 St, 780.433.0728

AN EDUCATION (PG, mature subject matter)
Daily 7:00, 9:00; Sat, Sun 2:00

PRINCESS

10337-82 Ave, 780.433.0728

COCO AVANT CHANEL (PG, sexually suggestive scenes)
Daily 7:00; Sat, Sun 1:00

AMREEKA (14A)
Daily 9:10; Sat-Sun 3:30

IT MIGHT GET LOUD (PG)
Daily 6:50, 9:00; Sat-Sun 2:00

SCOTIABANK THEATRE WEM

WEM, 8882-170 St, 780.444.2400

OLD DOGS (G)
No passes Daily 11:45, 2:20, 4:50, 7:20, 9:50

NINJA ASSASSIN (18A, gory violence)
No passes Daily 12:10, 2:40, 5:10, 7:50, 10:40

FANTASTIC MR. FOX (PG)
No passes Fri-Tue, Thu 11:50, 2:10, 4:40, 7:10, 9:40; Wed 4:40, 7:10, 9:40; Star & Strollers Screening, No passes Wed 1:00

PLANET 51 (G)
Daily 11:40, 2:00, 4:20, 6:45, 9:20

TWILIGHT SAGA: NEW MOON (PG, violence)
No passes Fri-Tue, Thu 12:45, 1:30, 4:00, 4:45, 7:15, 8:00, 10:30; Wed 12:45, 4:00, 4:45, 7:15, 8:00, 10:30; Digital Cinema, No passes Daily 12:00, 3:15, 6:30, 9:45; Star & Strollers Screening, No passes Wed 1:00

THE BLIND SIDE (PG, mature subject matter)
Daily 12:50, 3:50, 6:50, 10:10

2012 (PG, frightening scenes, not recommended for young children)
Daily 12:30, 4:15, 7:45; Daily 11:30, 3:00, 6:30, 10:15

DISNEY'S A CHRISTMAS CAROL 3D (PG, frightening scenes, not recommended for young children)
Digital 3d Daily 12:15, 2:45, 5:00, 7:30, 10:00

DISNEY'S A CHRISTMAS CAROL: AN IMAX 3D EXPERIENCE (PG, frightening scenes, not recommended for young children)
Daily 11:30, 2:00, 4:30, 7:00, 9:30

LAW ABIDING CITIZEN (14A, brutal violence)
Fri-Tue 1:00, 4:10, 7:40, 10:20; Wed-Thu 1:00, 4:10, [illegible]

WESTMOUNT CENTRE

111 Ave, Groat Rd, 780.455.8726

TWILIGHT SAGA: NEW MOON (PG, violence)
Dolby Stereo Digital, No passes Fri 6:30, 9:35; Dolby Stereo Digital, No passes Sat-Sun 12:30, 3:35, 6:30, 9:35; Dolby Stereo Digital Mon-Thu 5:00, 8:00

2012 (PG, frightening scenes, not recommended for young children)
Dolby Stereo Digital Fri 8:00; Sat-Sun 12:45, 4:20, 8:00; Mon-Thu 7:00

THE BLIND SIDE (PG, mature subject matter)
DTS Digital, No passes Fri 6:50, 9:50; DTS Digital, No passes Sat-Sun 1:00, 4:00, 6:50, 9:50; DTS Digital Mon-Thu 5:30, 8:30

PIRATE RADIO (14A, coarse language)
DTS Digital Fri 7:10, 10:00; Sat-Sun 1:15, 4:10, 7:10, 10:00; Mon-Thu 5:15, 8:15

WETASKIWIN CINEMAS

Wetaskiwin, 780.352.3922

THE BLIND SIDE (PG, mature subject matter)
Daily 7:00, 9:30; Sat-Sun 1:00, 3:30

TWILIGHT SAGA: NEW MOON (PG, violence)
Daily 6:55, 9:35; Sat-Sun 12:55, 3:35

PLANET 51 (G)
Daily 7:10, 9:10; Sat-Sun 1:10, 3:10

2012 (PG, frightening scenes, not recommended for young children)
Daily 6:45, 9:45; Sat-Sun 12:45, 3:45



FILM CAPS

« CONTINUED FROM PAGE 37

comedy sequences are all in the trailer, but in the case of *Old Dogs* the entire sequence is in the trailer. That bit where Travolta gets attacked by penguins? That was it. Apparently, he managed to escape.

Maybe Travolta was actually trying to escape the shoot. I don't know that I've ever seen him less present. Even when delivering a eulogy his performance is so negligible he might as well be talking in his sleep. (Maybe he's weirded out by the fact that Robin Williams is wooing his wife and fathering one of his children.) Williams fares little better, not even working up the juice to add his trademark flurry of improvised one-liners, save the one line in the movie that made me laugh, when Dan flies around in a jetpack wearing Evil Knievel duds at his kids' birthday party and announces, "It's me, Father-Man!" There are cameos too, from Matt Dillon and the late Bernie Mac, both of whom seem totally bored, and from woefully underused character actor Luis Guzman, who's actually about the closest thing to a person in *Old Dogs*. He plays a labourer hired to make Travolta's house child-safe. This is Disney, after all.

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Playing at the Metro

Polytechnique

Fri, Nov 27, Sat, Nov 28, Mon, Nov 30 (7 pm)
Sun, Nov 29 (9 pm)
Directed by Denis Villeneuve
Written by Villeneuve, Jacques Davidts
Starring Maxim Gaudette, Sebastien Huberdeau, Karine Vanasse
Metro Cinema (9828 - 101 Ave)
★★★☆☆

We've gained almost exactly two decades hindsight on the École Polytechnique Massacre, on that wintry afternoon when 25-year-old Marc Lépine, armed with a knife and a semiautomatic rifle, killed 14 women and injured 10 women and four men before turning the gun on himself. As attested to in statements to victims and his suicide note, Lépine was motivated by a contempt for feminism, something he seemed to possess only the vaguest notion of but which he claimed ruined his life. The stupidity of these sorts of hate crimes constitutes an enormous part of their enduring horror, so the question as to what any society can do to come to terms with events like those of December 6, 1989 remains difficult to answer. What works of art can contribute to the discussion, especially those designed to convey narrative, is equally elusive. If there's a story in the École Polytechnique Massacre, the central character would seem to be Lépine, prompting further questions about what, if anything, can we learn from him.

Quebec director Denis Villeneuve's ***Polytechnique*** attempts to counter this apparent inevitability by de-centralizing its narrative, dividing focus between the nameless assassin and some of those who would survive his attack. The obvious model for this circular structure is Gus Van Sant's *Elephant*, which dramatized the 1999 Columbine Massacre. Yet where *Elephant*'s formalism lent Van Sant sufficient distance to allow minimal editorializing, to encourage mediation and avoid facile conclusions, *Polytechnique* has a difficult time steering clear of artificial parallels and generic constraints. In some senses this is, strictly speaking, a slasher movie, as well as a tale of unrequited love soaked in dramatic irony. It feels at times like a misguided version of the "God's Lonely Man" movie, à la *Taxi Driver*, *Woyzeck* or more recently *The Assassination of Richard Nixon*. The slow push-ins on the face of the killer or on a print of Picasso's Guernica are ominous without really feeling imbued with purpose or precision. The killer's narration feels suspiciously like a filmmaker's apologia, a way of assuring us he knows his Lépine stand-in is an idiot and an asshole. Unlike *Elephant*, I found myself wondering if *Polytechnique* wasn't succumbing to form for form's sake.

None of this is meant to dismiss the film's value outright, particularly if we consider the difficulty of approaching such a fraught subject. *Polytechnique*'s compassion for the victims can be found in several smaller details, such the way a female student, conflicted about using her sexuality to secure an internship, wobbles as she walks in high heels. (Something in this subplot echoes *4 Months, 3 Weeks, 2 Days*.) But it's interesting to compare the ambitious *Polytechnique* to the relatively modest 1952 film *The Sniper*—reviewed in this week's DVDetective—a fictional thriller whose social message is secondary to its noir ambiance. *The Sniper* invokes compassion for both victims and killer by simply telling its story as cleanly and efficiently as possible. Of course, we watch *The Sniper* with very different eyes than we watch *Polytechnique*—the former film's resonance is essentially left up to us to discover, while we can't help but search the latter for some fragment of insight to cling to and justify its existence.

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Opening at the Princess

It Might Get Loud

Fri, Nov 27
Directed by Davis Guggenheim
Starring Jimmy Page, The Edge, Jack White
Princess Theatre (10337 - 82 Ave)
★★★★☆

The counterpoints are apparent as ***It Might Get Loud***, a tale of three generations of guitarists, unfolds on the screen. The youngest of the trio, Jack White of the White Stripes, the Dead Weather, the Raconteurs and whatever other side gig he's got going on at the moment, is a handyman as seen here, building a primitive slide guitar out of a rock a pop bottle and other odds and ends, then running it through an amplifier for a few wailing licks. The middleman is U2's The Edge, a man whose command of his instrument is usually obscured by the clouds of his effects, standing here in stark contrast to White's retro-flavoured approach. Finally, there's the elder statesmen of the group Led Zeppelin's Jimmy Page. Though known in some circles for his experimentation with the guitar, his reputation is based more on the deep catalogue of ferocious riffs (and, sometimes, pretty melodies) that he turned into songs for his former band.

Director Davis Guggenheim puts the three men together and lets their stories come together through a non-linear approach, mixing reflections on first guitars and influential guitarists with live footage of their respective groups and footage of geographical locations of significance to each player.

But *It Might Get Loud* is more than just a filmed catalogue of tales of glory delivered by a series of talking heads. Guggenheim understands that the individual approach of each player is built up from many an interwoven layer, constructed out of everything from the instrument to the background from which each emerged, his attitudes shaped in large part by his history, and the filmmaker delves into the myriad of parts with an even hand. For the most part, Guggenheim's presence is invisible as he stays out of the way and lets the story unfold without forcing straight, unbending lines between the subjects and any clear-cut breakdown of the topic at hand. Instead, the director lets the story emerge out of the individuals, their enthusiasm growing as the film plays out.

There's a scene where The Edge demonstrates a bit of a song for the camera, notes spiraling, ducking and fading away. Following that, he deconstructs the piece, removing the effects to reveal a simple pattern of picking at the heart of the music. There's an innocence to his tone as he shrugs—almost in wonder—at the way the guitar's sound can be manipulated. The same thrill is apparent when all three guitarists huddle together as The Edge teaches them U2's "I Will Follow," Page's eyes wide with wonder as he inquires about the song's key. It's refreshing, and compelling, to see these men who are far beyond practising in their bedrooms as excited as a kid picking up the chords to his very first song. And that's the attitude that permeates the film as the guitarists become comfortable with each other sharing ideas as much as their love for music.

JEFF MUNRO
// EDEN@VUEWEEKLY.COM

MUSIC



PREVUE // BOMBCHAN

Do Me Right

Bombchan brings its own take to the blues



BREAKING TRADITION >> Bombchan's Mike Park fuzzes up the blues // Eden Munro

MIKE ANGUS
// MIKEANGUS@VUEWEEKLY.COM

It may be a hard reality, but most Canadian musicians can't expect to be taken seriously until they achieve success in Europe or the US—a reality that **Bombchan** is embracing. Edmonton blues wonderkid Mike Park (a.k.a. Bombchan) has recently returned from Brooklyn, NY to release *Do Me Right*, a collection of favoured blues covers.

"I spent a couple of months in Brooklyn with the goal to make face-to-face connections so we can legitimately tour the northeast circuit from Montréal to New Jersey. There's a lot of places—college towns, hamlets, no more than three miles apart from each other, so it's like touring Europe. I'm under the impression that Canadian road tours are a thing of the past, unless you're a huge act that can afford that distance, travel time and cost."

Park has enlisted the talents of some of Edmonton's blues stalwarts to join him: guitarist Ayla Brook, bassist Karie Brown and drummer Grant Stovel.

"The guys are committed to this project and we're willing to run with this one," he explains of the musical camaraderie and chemistry that fell into place.

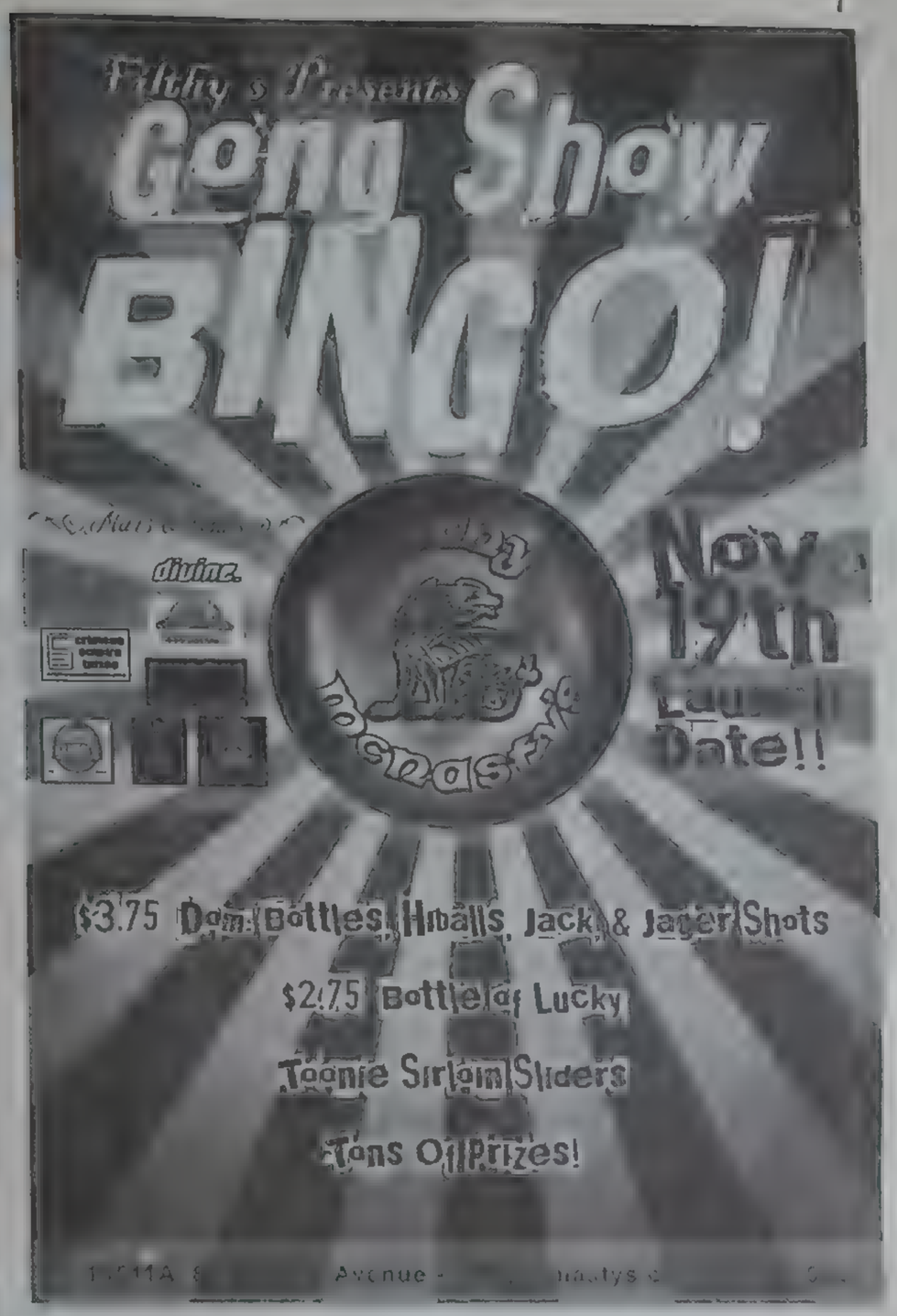
"There was old traditional material that I had been playing for quite some time, and we had this new take on it. Karie and I were looking for a band, so we hooked up with Ayla and Grant, and after one show, decided to head into Scott Franchuk's studio, Riverdale Recorders, and fire them off live off the floor."

With a four song EP of original material set for release in the spring, Bombchan has surprised all of its members with the ease and excitement of how quickly everything fell into place.

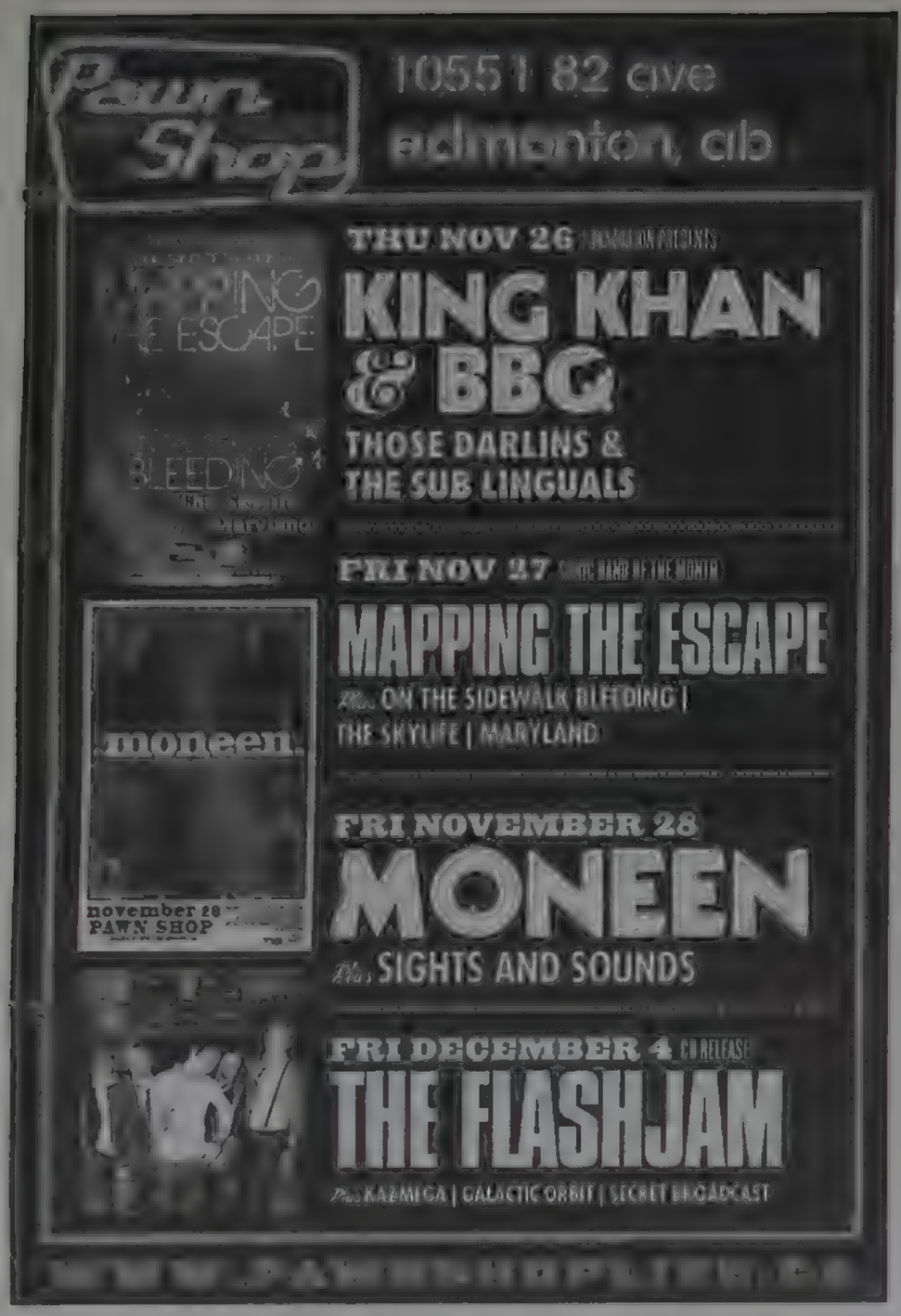
"While we tried to be discerning about the material we covered [on *Do Me Right*], there wasn't too much effort, because it came naturally," he enthuses. "I think we've got something fairly fresh going on—we're playing familiar groove sounds, but at the same time, focusing on the oddities of blues music, and bringing our own influence. We wanna rock, it's so fuzzed out.

"Our intention isn't to focus strictly on blues," Park continues. "Our newer material includes different sounds, but it's still Bombchan. The initial material was a lot of fun to bring together, and it all fell in the pocket real easily. The guys are even more excited about the newer, original material that we're working on, so it's exciting to see where the newer songs will go." V

FRI, NOV 27 (9 PM)
BOMBCHAN
WITH HANG LOOSE, BURRO
THE ARTERY, $5











MUSIC WEEKLY

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THURSDAY

ARTERY Big Rock Bluegrass Hour, The Bix Mix Boys (olde tyme bluegrass live podcast); 7pm; $5

AXIS CAFÉ Rob Szabo with Ryan Hennessey

BLUE CHAIR CAFÉ Rockin' with Ronnie After Work hosted by Ron Rault every Thu and Fri 4-6pm

BLUES ON WHYTE Sam Cockrell

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

CROWN PUB Bass Head Thursday: Drum and Bass, Dub Step, Hip Hop, Break beats; 9pm

DRUID Guitar heroes

DUSTER'S PUB Thursday open jam hosted by the Assassins of Youth (blues/rock); 9pm; no cover

DV8 Open mic Thursdays

ENCORE CLUB With A Latin Twist: free Salsa Dance Lessons at 9pm

HAVEN SOCIAL CLUB Open jam at 6:30pm; The Shakedowns, guests, 7:30pm (door), 9pm (show), $10 (door)

JAMMERS PUB Thursday open jam; 7-11pm

JUBILEE AUDITORIUM An Intimate Evening with Jann Arden; all ages; 7pm (door), 8pm (show); $76, $50 at TicketMaster

L.B.'S PUB Open jam with Ken Skoreyko; 9pm

LIVE WIRE BAR Open Stage Thursdays with Gary Thomas

NAKED CYBERCAFÉ Open stage every Thu; bring your own instruments; 8pm

NEW CITY DJ Krazy Baldhead and Breakbot, The Neon Nights; 9pm (door); $15 (adv); [illegible]

NEW CITY SUBURBS Animaux, DBZ, KGZ, Kreeyate; $10 (adv), more at door; tickets at Occulist (WEM), Foosh, Blackbyrd, etickts.to/buy?+3743

NEW MAYFIELD HEGGERTY CENTRE OF THE ARTS Terry McDade (solo jazz harp); 5-6:30pm; part of the Kaleido Festival; admission by donation

NORTH GLENORA HALL Jam by Wild Rose Old Time Fiddlers

OIL CITY ROADHOUSE The Latency, State of Shock

PAWN SHOP King Khan, and BBQ show, Those Darlins, Sub-Linguals; Mike Plume Band and Justin Rutledge/ Melissa McClelland; 8pm; $18 at Blackybyrd or TicketMaster

RED PIANO BAR Latest dueling piano show featuring the Red Piano Players; 8pm-1am

REXALL PLACE Three Days Grace, Default, The Used; 6pm (door), 7pm (show); $44.50, $39.50 at TicketMaster

RIC'S GRILL Peter Belec (jazz); every Thu; 7-10pm

SECOND CUP–Varscona Live music every Thursday night between 7pm and 9pm

UNION HALL Default after party

WILD WEST SALOON The Ryder

Classical

CONVOCATION HALL U of A Symphonic Wind Ensemble, Angela Schroeder (conductor); 8pm; $15 (adult)/$10 (senior/ student)

DJs

BILLY BOB'S LOUNGE Escapack Entertainment

BLACK DOG FREEHOUSE Big Rock Thursdays: DJs on 3 levels–Topwise Soundsystem spin Dub & Reggae in The Underdog

BUDDY'S DJ Bobby Beatz; 9pm; no cover before 10pm; Shiwana Millionaire Wet Underwear Contest

FILTHY MCNASTY'S Punk Rock Bingo with DJ S.W.A.G.

FLUID LOUNGE Girls Night out

FUNKY BUDDHA–Whyte Ave Requests with DJ Damian

GAS PUMP Ladies Nite: Top 40/ dance with DJ Christian

GINGUR SKY Urban Substance Thursdays

HALO Thursdays Fo Sho with Allout DJs DJ Degree, Junior Brown

KAS BAR Urban House [illegible] Mark Stevens; 9pm

LEVEL 2 LOUNGE Dish Thursdays: funky house/[illegible] with DJ Colin Hargreaves, house/breaks with DJ Krazy K, hardstyle/techno with DJ Decha, tech trance/electro with DJ Savage Garret; no minors no cover

LUCKY 13 Sin Thursdays [illegible] DJ Mike Tomas

NEW CITY SUBURBS Bingo 9:30pm followed by Electroshock Therapy with Dervish Nazz Nomad and Plan B (electro)

ON THE ROCKS Salsabob Thursdays: Dance lesson, 8pm; Salsa DJ to follow

OVERTIME SOUTH Retro New: classic rock, R&B, urban and dance with DJ Mike [illegible] 2am; no cover

PLANET INDIGO–St Albert Hit It Thursdays: breaks, electro house spun with PJ regular

PROHIBITION Throwback Thu: old school r&b, hip hop, dance, pop, funk, soul, hip [illegible] everything retro with DJ Awesome

RENDEZVOUS PUB Metal Thurzday with org666

STARLITE ROOM Music and The Techno Hippy Circus Bassnectar, Kush Arora, Shar[illegible] and guests; 8pm

STOLLI'S Dancehall, hip [illegible] with DJ Footnotes hosted by Dirty and ConScience every [illegible]

TEMPLE Surely Temple Thursdays: with DJ Trot, DCD, Optimuz Prime, Mayun Fernando; 9pm (door); $[illegible]

FRIDAY

180 DEGREES Sexy Friday night every Friday

ARTERY Bombchan (CD release party), Hangloose, Burro, 8pm $5

AVENUE THEATRE Hidden Cameras, Gentleman Reg; no minors; 8pm; $18 at TicketMaster, Blackbyrd, Megatunes

BLUE CHAIR CAFÉ Ron Rault Trio; 8pm; $15

BLUES ON WHYTE Sam Cockrell

BRIXX BAR Die Mannequin (punk rock trio), 40 Gun Flagship Raggedy Angry; no minors, 8pm (door); $14 at TicketMaster, Blackbyrd, uniunevents.com

CARROT Live music Friday Carla Rugg; all ages; 7:30-9:30pm $5 (door)

CASINO EDMONTON Suite 33 (pop/rock)

CASINO YELLOWHEAD Colleen Rae and Cornerstone (country/rock)

CENTURY CASINO Prism $29.95 at TicketMaster, Century Casino 780.643.4000

CITÉ FRANCOPHONE THÉÂTRE Le Fuzz, Marco Claveria Project; $10 (adult)/$5 (child/teens/senior) at Earth's General Store, Acoustic Music

COAST TO COAST Open Stage every Friday hosted by Steve Kennedy; 9:30pm

DV8 TAVERN Live music every Fri; 9pm; $5

ENCORE CLUB 4 Play Friday:

FESTIVAL PLACE A Jazzy Christmas: Sandro Domunelli Trio, iBombal, Johanna Sullapen 7:30pm; $30 (table)/$28 (box $2 (theatre) at Festival Place box office, TicketMaster, Jazz Appreciation with Dr. Michael Roeder at 6:45pm

FRESH START CAFÉ The Moving Stares; 7-10pm; $5

HAVEN SOCIAL CLUB Emi Ross; 7:30pm (door), 9pm (show) $10 (door)

HOOLIGANZ PUB The Benders, The Rumble

Strippers; $7; 10pm

IRISH CLUB Jam session; 8pm; no cover

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Enk and guests

JEFFREY'S Randall [illegible] Lazzy [illegible] $10

JEKYLL AND HYDE PUB [illegible] Headwind [illegible] (pop/rock) 9pm, no [illegible]

KINSMEN HALL–Leduc [illegible] Next The [illegible] Grounded [illegible] in Business, 7:30pm [illegible], $8

LEVA CAPPUCCINO BAR [illegible] every Fri

NEW NINA HAGGERTY CENTRE OF THE ARTS [illegible] solo jazz [illegible] part of the [illegible] Festival, admission by [illegible]

NEW CITY SUBURBS You [illegible] The Cavemen! Little [illegible] Parker and [illegible] 10pm Short, no [illegible]

O'MALLEY'S BAR–St Albert [illegible], no cover

ON THE ROCKS Love Junk [illegible], 9pm

PALACE CASINO–WEM [illegible] Way

PAWN SHOP Mapping the [illegible] the Sidewalk [illegible] Sayble [illegible] 8pm $5

RED PIANO BAR [illegible] Hottest [illegible] featuring [illegible] Players

RIVER CREE–LIVE Lounge [illegible]

ST BASIL'S CULTURAL CENTRE [illegible] Folk Club [illegible] 8pm [illegible] $5 adv at [illegible] Square $10 door/ [illegible] at door,

STARLITE ROOM Municipal [illegible] Off [illegible] Cauldron; [illegible] 8pm door) [illegible] Blackbyrd

STEEPS–Old Glenora Live [illegible] days, 8:30 to 3pm

WILD WEST SALOON Tnk [illegible]

ON THE ROCKS Red [illegible] (blues, [illegible] no cover

YARDBIRD SUITE Marty [illegible] Duke plays [illegible] Hot and [illegible] 10pm Short [illegible] $10 [illegible] at the Manor

Classical

WINSPEAR CENTRE ESO, Katherine Chi plays Beethoven, [illegible] conductor, Katherine Chi piano), 7:30pm, $20-$69 at Winspear box office

DJs

AZUCAR PICANTE Every Fri, [illegible] and DJ Latin Sensation

BANK ULTRA LOUNGE Connected Fridays: 91.7 The bounce, Hector Delano, Luke Harrison

BAR-B BAR DJ James, no cover

BAR WILD Bar Wild Fridays

BLACK DOG FREEHOUSE Friday DJs spin Rooftop and Main Floor Eclectic jams with [illegible] soul, motown, new wave, electro, Underdog [illegible] Fridays Punk and Ska [illegible] 60s, 70s and 80s [illegible] Fatherhead

ROOTS Retro Disco, retro [illegible]

BUDDY'S DJ Arrow Chaser, [illegible], no cover before 10pm

CHROME LOUNGE Platinum [illegible] Fridays

EMPIRE BALLROOM Rock, [illegible] hop, house, mash up, no [illegible]

ESMERELDA'S Ezzies [illegible] Frenzy Fridays Playing the best in country

FUNKY BUDDHA–Whyte Ave Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ Christian

GINGUR Flossin' Fridays: with Bomb Squad, DJ Solja, weekly guest DJs

LEVEL 2 LOUNGE Hypnotuq Friday: Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuuze

NEWCASTLE PUB Fridays House, dance mix with DJ Donovan

NEW CITY LIKWID LOUNGE DJ Anarchy Adam (Punk)

OVERTIME SOUTH Retro to New: classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

PLAY NIGHTCLUB The first bar for the queer community to open in a decade with DJ's Alexx Brown and Eddie Toonflash; 9pm (door), $5 www.playnightclub.ca

RED STAR Movin' on Up Fridays: indie, rock, funk, soul, hip hop with DJ Gatto, DJ Mega Wattson

ROUGE LOUNGE Solice Fridays

SPORTSWORLD Top 40 Request with a mix of Retro and Disco, 7-10:30pm, www.sports-world.ca

STOLLI'S Top 40, R&B, house with People's DJ

STONEHOUSE PUB Top 40 with DJ Tyson

SUEDE LOUNGE DJ Nic-E Remixed every Friday

TEMPLE TGI Fridays 9pm

WUNDERBAR Fridays with the Pony Girls, DJ Alexander and DJ Toma, no cover

Y AFTERHOURS Foundation Fridays

SATURDAY

180 DEGREES Dancehall and Reggae night every Saturday

ARTERY Double Bill: Kinnie Starr, The Fugitives, 8pm $12 (adv), $15 (door), tickets at Blackbyrd, Listen starting

AVENUE THEATRE The Skydiggers, Amelia Curran, no minors, 8pm (door), tickets at TicketMaster Blackbyrd, Megatunes

AXIS CAFÉ Jake Ian (CD release), Beth Holtby

BLACK DOG FREEHOUSE Hair of the Dog: live acoustic music every Saturday afternoon, this week The Fugitives, 4-6pm; no cover

BLUES ON WHYTE Saturday Afternoon Jam; Sam Cockrell, (evening)

BLUE CHAIR CAFÉ Trevor Tchir

BONNIE DOON COMMUNITY HALL Nite of Blues: Amos Garrett and the A-Team Band, Boogie Patrol, Denis Engon's Hit Parade, 6:45pm, $25 at TicketMaster, Megatunes, Myhre's Music

CARROT Open mic Saturdays 7:30-10pm; free

CASINO EDMONTON Suite 33 (pop/rock)

CASINO YELLOWHEAD Colleen Rae and Cornerstone (country/rock)

COAST TO COAST Live bands every Sat; 9:30pm

CROWN PUB Acoustic Open Stage During The Day Electric Open Stage at night with Marshall Lawrence, 2:30pm (sign-up), every Sat, 2-5pm

DV8 TAVERN Live music every Sat; 9pm; $5

EARLY STAGE SALOON–Stony Plain Saturday Live Music

EDMONTON EVENTS CENTRE Save Alberta Hospital Edmonton: Killinger, Bill Bourne, September Stone, Hollywood Assassyn; 6pm (door), 7pm (show); $10 at TicketMaster

EMPRESS ALE HOUSE Dub Vulture; 4pm

ENCORE CLUB So Sweeeeet Saturdays

FESTIVAL PLACE Tanglefoot (acoustic/roots)s, 7:30pm; $36 (Table)/$34 (box)/$30 (theatre) at Festival Place box office, Ticketmaster

FILTHY MCNASTYS Sean Brewer; 4pm

HILLTOP PUB Open stage/mic Sat: hosted by Sally's Krackers Sean Brewer; 3-5:30-3pm

HILLTOP PUB Open Stage/mic hosted by Sally's Krackers; 3pm

IRON BOAR PUB Jazz in Wetaskiwin featuring jazz trios the 1st Saturday each month: this month: The Don Berner Trio; 9pm; $10

IVORY CLUB Duelling piano show with Jesse, Shane, Tiffany and Enk and guests

JAMMERS PUB Saturday open jam, 3-7:30pm; country/rock band 9pm-2am

JEFFREY'S Dr. Blu (blues); $10

L.B.'S PUB Molsons Sat open stage every Saturday afternoon hosted by Lenny and The Cats, 5pm

MAGGIE WALT FASHION UNDERGROUND Anna Beaumont (CD release, vocals/piano), Martin Kloppers (cello) Browne Anderson (piano), Gord Oaks (percussion), Jorden Krawiec (guitar) Catherine Potter (poet); 7pm (door), 8pm (concert), $20 (adv)/$25 (door), tickets at Ascendant Books, 124 St, Maggie Walt Fashion

MORANGO'S TEK CAFÉ Saturday open stage hosted by Dr. Oxide, 7-10pm

O'BYRNE'S Live Band Saturday 3-7pm, DJ 9:30pm

ON THE ROCKS Love Junk with DJ Crazy Dave; 9pm

O'MALLY'S BAR–St Albert Kyler Schogen Band, no cover

PALACE CASINO–WEM Dean Singh Feat Con Wray

PAWN SHOP Moneen, Sights and Sounds, Passenger Action; no minors, 9pm (door); tickets at Blackbyrd, Listen starting

RED PIANO BAR Hottest dueling piano show featuring the Red Piano Players 9pm-2am

RENDEZVOUS PUB Within the Ashes, Breakfate, Kolodex

RIVER CREE–LIVE Lounge Erin Haley (country)

RIVER CREE–The Venue Eddie Money (rock); 8pm

SORRENTINOS–South Jazz Series: Dan Skakun Trio, 8pm, no cover

STARLITE ROOM Priestess, Early Man, Trigger Effect; no minors, 8pm (door); tickets at TicketMaster, Blackbyrd

WILD WEST SALOON Tnk Ryder

YARDBIRD SUITE Alexis Baro Sextet, 8pm (door,), 9pm (show) $20 (member)/$24 (guest) at TicketMaster

Classical

CONVOCATION HALL Edmonton Chamber Music Society: The Arditti Quartet, Louise Bessette (piano); 8pm; $30 (adult)/$20 (senior)/$10 (student) at door, TIX on the Square, the Gramophone

EDMONTON MORAVIAN CHURCH MULE: Dave Wall (guitar), Ken Read (trombone-electronical), with John Cen Jones (trombone-Celtic harp); experimental ensemble; 2pm, 780.439.6950

HOLY TRINITY ANGLICAN CHURCH Magnificat. Amose Women's Choir; 7:30pm; $20 (adult)/$15 (student/senior) at TIX on the Square

MCDOUGALL UNITED CHURCH Concordia Christmas Concert, 7:30pm, $12 (adult)/$10 (student/senior at TIX on the Square

MUTTART HALL Fall Festival concert. Featuring music students; 2pm, free

WEST END CHRISTIAN REFORMED CHURCH The Spirit Lives On: 25th Anniversary of the Ukrainian Male Chorus of Edmonton; 7:30pm, $20 (adult)/$10 (student) at TIX on the Square, Ukrainian Bookstore

WINSPEAR CENTRE A Christmas Wish: The Royal Canadian Artillery Band, ESO: Katherine Chi plays Beethoven; with The Richard Eaton Singers, Jeremy Spurgeon, Remo Priolo, LER Drumline; MC Peter Brown; 2pm; $10 (adult)/$5 (student/senior); in support of Make-A-Wish Northern Alberta

DJs

AZUCAR PICANTE Every Sat: DJ Touch It, hosted by DJ Papi

BLACK DOG FREEHOUSE Saturday DJs on three levels. Main Floor: Menace Sessions. alt rock/electro/trash with Miss Mannered

BUDDY'S DJ Earth Shaver 'n' Quake, 8pm, no cover before 10pm

EMPIRE BALLROOM Rock, hip hop, house, mash up

ESMERALDA'S Super Parties: Every Sat a different theme

FLUID LOUNGE Saturdays Gone Gold Mash-Up, with Harmen B and DJ Kwake

FUNKY BUDDHA–Whyte Ave Top tracks, rock, retro with DJ Damian

GINGUR SKY Soulout Saturdays

HALO For Those Who Know: house every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano, Ari Rhodes

LEVEL 2 LOUNGE Sizzle Saturday: DJ Groovy Cuvy and guests

NEWCASTLE PUB Saturdays Top 40, requests with DJ Sheri

NEW CITY LIKWID LOUNGE Punk Rawk Saturdays with Todd and Alex

NEW CITY SUBURBS Saturdays Sack with Greg Gory and BlueJay

PAWN SHOP SONiC Presents: Live On Site! Anti-Club Saturdays: rock, indie, punk, rock, dance, retro rock, 8pm (door)

PLANET INDIGO–Jasper Ave Suggestive Saturdays: breaks electro house with PI residents

RED STAR Saturdays: indie rock, hip hop, and electro with DJ Hot Philly and guests

RENDEZVOUS Survival metal night

SPORTSWORLD Inline and Roller Skating Disco: Top 40 Request with a mix of retro and disco, 1-4:30pm and 7-10:30pm, www.sports-world.ca

STOLLI'S ON WHYTE Top 40, R&B, house with People's DJ

SUEDE LOUNGE The Finest Underground House with DJ Nic-E every Saturday

TEMPLE Oh Snap! Every Saturday, Cobra Commander and guests with Degree, Cobra Commander and Battery, 9pm (door), $5 (door)

WUNDERBAR Featured DJ and local bands

Y AFTERHOURS Release Saturday

SUNDAY

AVENUE THEATRE Michael Rault, Northcote, Matt Goud formerly of Means), Tyler Butler, Lauren Mann, all ages, 7pm (door), $10

BEER HUNTER–St Albert Open stage/jam every Sun; 2-6pm

BLUE PEAR RESTAURANT Jazz on the Side Sundays: J.C. Jones

BLUES ON WHYTE Tree Line

CROWN PUB Metal matinee–Heavy Metal Night every Sun, 6pm $3

DEVANEY'S IRISH PUB Celtic Music Session, hosted by Ken-Lynne Zwicker, 4-7pm

EDDIE SHORTS Sunday acoustic oriented open stage hosted by Uncle Jimmy; all gear provided; 9pm-1am

J AND R BAR Open jam/stage every Sunday hosted by Me Next and the Have-Nots; 3-7pm

MACLAB CENTRE–Leduc Spirit of Christmas concert. Terry McDade and the McDades, 7:3pm, $32 (adult)/$27 (student/senior) at TIX on the Square, Leduc Recreation Centre

NEWCASTLE PUB Sunday acoustic open stage with Willy James and Crawdad, 3-6pm

NEW CITY Open Mic Sunday hosted by Ben Disaster, 9pm (sign-up); no cover

O'BYRNE'S Open mic jam with Robb Angus (the Wheat Pool)

ON THE ROCKS Shocker Sundays with The Classy Chassys and The MOvember Shave off; 9pm

ORLANDO'S 2 PUB Sundays Open Stage Jam hosted by The Vindicators (blues/rock); 3-8pm

SECOND CUP–Mountain Equipment Co-op Live music every Sun, 2-4pmSundays

Classical

CONVOCATION HALL The University of Alberta Concert Band, Wendy Grasdahl (conductor), Dan Sabo, (guest conductor); 2pm, $15 (adult)/$10 (senior/student)

JUBILEE AUDITORIUM Chinese opera *Beauty Strategy* 1pm, $50/$30/$10 at icpaopera.com, 780.970.1608, TIX on the Square; proceeds to the Stollery Children's Hospital Foundation

MCDOUGALL UNITED CHURCH Concordia Christmas Concert, 3pm, $12 (adult,/$10 (student/senior at TIX on the Square

MUTTART HALL A Winter Prelude. Trio Vivo, featuring Joanna Lee (violin), Simon Marc de Freitas (piano), Joanne Yu (cello), 7pm, $15 (adult /$10 (student)

WINSPEAR CENTRE Edmonton Intermediate Youth Orchestra, Michael Massey (conductor), 2pm, $15 (adult)/$10 (student/senior) at TIX on the Square

DJs

BACKSTAGE TAP AND GRILL Industry Night with Atomic Improv, Jameoki and DJ Tim

BLACK DOG FREEHOUSE Sunday Afternoons: Phil, 2-7pm, Main Floor: Got To Give It Up Funk, Soul, Motown, Disco with DJ Red Dawn

BUDDY'S DJ Bobby Beatz, 9pm, Drag Queen Performance, no cover before 10pm

FLOW LOUNGE Stylus Sundays

GINGUR Ladies Industry Sundays

NEW CITY SUBURBS Get Down Sundays with Neighbourhood Rats

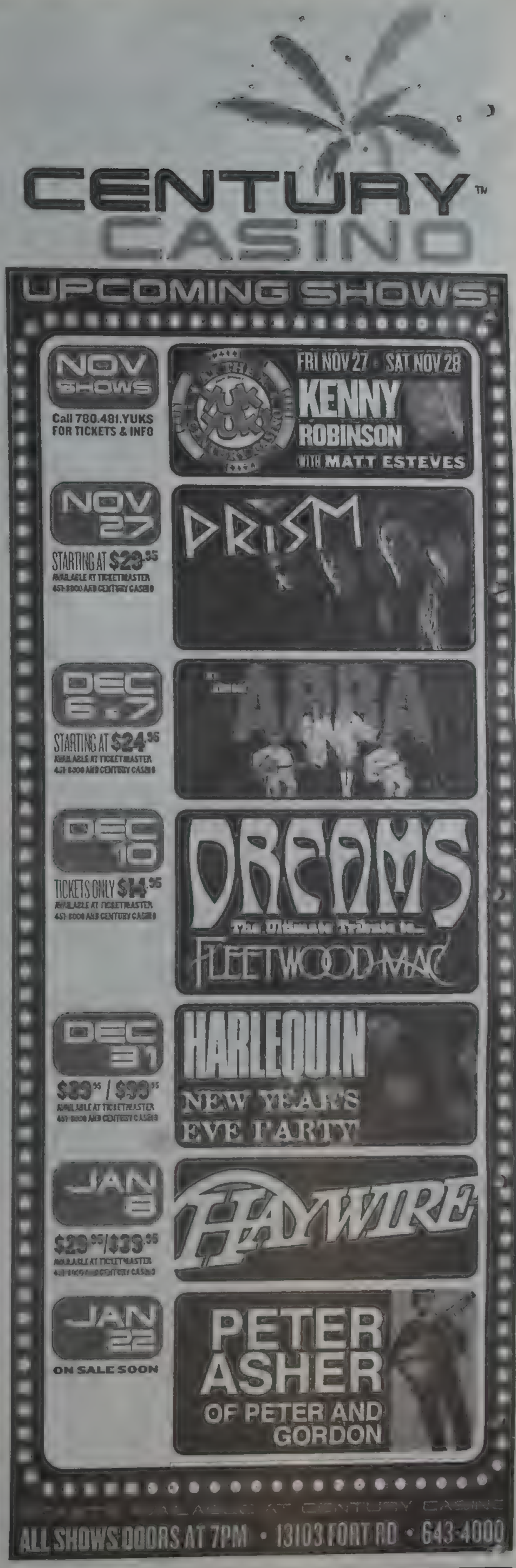
OVERTIME DOWNTOWN Sunday Industry Night. Requests with DJ Bo

SAVOY MARTINI LOUNGE Reggae on Whyte: RnR Sundays with DJ IceMan; no minors, 9pm, no cover

WUNDERBAR Sundays DJ Gallatea and XS, guests, no cover

MONDAY

BLACK DOG FREEHOUSE Sleeman Mondays: live music monthly; no cover



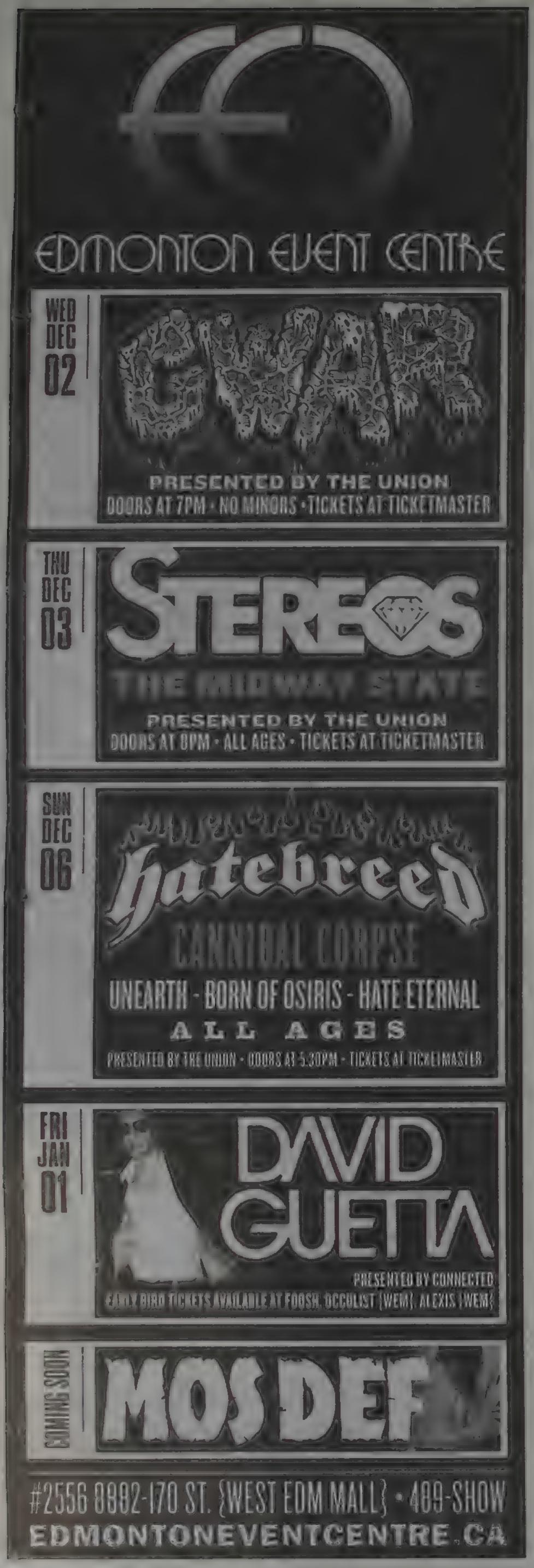


Chart this

Billboard tries to stay relevant after all these years

For those of us who still care about the music charts—and that number is dwindling on a weekly basis—*Billboard* announced it is making a major change to its album charts, beginning in December.

Billboard will begin including catalogue releases in the chart. Under the old rules, if an album was more than 18 months old, it was considered a "catalogue" release and was disqualified from the chart once it fell out of the top 100. It was a way for the marketing people at the record companies to convince us that new artists and music were outselling the old fogeys—and that old songs, well, get old.

The changes were spurred by the failure of any of Michael Jackson's back catalogue to make the album charts, despite a spike in sales of his music after his death.

Now, as anyone in the concert business will tell you—and let me assure you, in the era of piracy, free downloads and the disposability of music thanks to the Internet, concert-ticket sales, not record sales, are the true measure of an artist's popularity today—the biggest ticket draws continue to be the rock goliaths. When Genesis and the Police went on the road, they made more money than Jay-Z or Britney Spears could hope to do over the same number of dates. U2, still popular but not exactly a fresh band, continues to dominate the 2009 concert-sales charts.



So, I am left to wonder, because thirtysomethings and over make up the demographic that still actually buys music—whereas the younger generation is happier with free tracks available through social-networking sites and the occasional download—if more and more of the so-called dinosaurs of rock will see their work come back to the charts.

It wouldn't take much. As I've been stating over the last couple of years in various columns, the charts aren't as culturally relevant as they were even a decade ago. Not even close. Because music sales have dropped—and are more spread out, because the Internet has allowed fans to get away from the pop-star bombardment of Top-40 radio—it only takes one real surge of sales to propel a band or act to the top of the charts. Yeah, Jay-Z sells, but he doesn't reach nearly as many fans as, well, Lionel Richie did with "Say You, Say Me." Those relics you see on MuchMoreMusic set sales standards that modern artists can only dream about

So, it'll be interesting to peruse the charts as *Billboard* makes changes to try and keep them somewhat relevant. Heck, with all of the charts that have sprung up, it's obvious that the people at *Billboard* are scrambling to keep them relevant. Check out the *Billboard* site, and you find not only the Hot 100 and the 200 top albums, but also a variety of specialty charts. Sure, we all know there's a rock chart, an alternative chart, a country chart, but did you know that, as of November 21, the No. 1 album on the Regional Mexican Chart was Marc Antonio Solis' *Mas de Marco Antonio Solis*? Or that the Last, from Aventura topped the Tropical Album charts? How does one even qualify for that? Does the band have to come from between Cancer and Capricorn? There are charts and more charts, designed to give more and more artists the chance to brag that they've had some kind of major commercial successes, even if it only takes a very small amount of sales to qualify on some obscure, very specialized chart. V

Steven Sandor is a former editor-in-chief of Vue Weekly, *now an editor and author living in Toronto.*

BLUES ON WHYTE Maurice John Vaughn

DEVANEY'S IRISH PUB Open stage Mondays with different songwriters hosting each week; presented by Jimmy Whiffen of Hole in the Guitar Productions; 8-12

JOHN L. HAAR THEATRE Grant MacEwan College, Big Band Concert I (CD release); 7:30pm; $7 (adult)/$5 (student/senior) at TIX on the Square

NEW CITY This Will Hurt you Mondays: Johnny Neck and his Job present mystery musical guests

PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm

PROHIBITION Chicka-Dee-Jay Monday Night: Soul, R&B, British Invasion, Ska, Rocksteady, and more with Michael Rault

ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor and Darrek Anderson; 8pm

Classical

CONVOCATION HALL Monday Noon Music: students from chamber music ensembles, art song, early music and contemporary; 12pm; free

WINSPEAR CENTRE Festival of Nine Lessons and Carols: U of A Mixed Chorus and Faculty of Education Handbell Ringers, Robert de Frece (director); Marnie Giesbrecht, Joachim Segger (organists); 7:30pm; $10 at the Winspear box office; benefit for U of A food bank, 780.492.4513

DJs

BAR WILD Bar Gone Wild Mondays: Service Industry Night; no minors; 9pm-2am

BLACK DOG FREEHOUSE Main Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders

BUDDY'S DJ Dust 'n' Time; 9pm

FILTHY MCNASTY'S Metal Mondays: with DJ S.W.A.G.

FLUID LOUNGE Mondays Mixer

LUCKY 13 Industry Night with DJ Chad Cook every Monday

NEW CITY LIKWID LOUNGE Daniel and Fowler (eclectic tunes)

TUESDAY

BLUES ON WHYTE Maurice John Vaughn

BRIXX BAR Troubadour Tuesday's Launch: The Uncas Acoustic Basement Party Jam; 9pm (door); $5 (door)

CROWN PUB Underground At The Crown: underground, hip hop with DJ Xaolin and Jae Maze; open mic; every Tue; 10pm; $3

DRUID–Jasper Ave Open stage with Chris Wynters

DOW CENTRE–Fort Saskatchewan Bomba with Oscar Valdés (singer/percussionist), Liván Morejón (saxophone), Sturgeon Composite students; 7pm; $15 at TIX on the Square

JUBILEE AUDITORIUM Rita MacNeil and the Men of the Deeps

L.B.'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-1am; featuring guests; hosted by Mark Ammar and Noel (Big Cat) Mackenzie

O'BYRNE'S Celtic Jam with Shannon Johnson and friends

SECOND CUP–124 Street Open mic every Tue; 8-10pm

SECOND CUP–Gateway Plaza Rick Garvin (guitar/vocals), Brad Hardstaff (Tubano drums); all ages; 7-9pm; no cover

SECOND CUP–Stanley Milner Library Open mic every Tue; 7-9pm

SIDELINERS PUB Tuesday All Star Jam with Alicia Tait and Rickey Sidecar; 8pm

WINSPEAR CENTRE Women Influencing Nations: Christine Botchway and Andrew Glover; HIV/Aids benefit concert; $25 at Winspear box office

YARDBIRD SUITE Tuesday Session: The Parkers; 7:30pm (door), 8pm (show); $5 December 1

Classical

WINSPEAR CENTRE Women Influencing Nations: Unfinished Song: Andrew Glover (piano), Mindy St Cyrus, Christine Amanada; 7pm; $25, proceeds to Women Influencing Nations christineamanda.com Tuesday, December 1

DJs

BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Wooftop: with DJ Gundam

BUDDY'S DJ Arrow Chaser; 9pm

ESMERALDA'S Retro every Tue; no cover with student ID

FUNKY BUDDHA–Whyte Ave Latin and Salsa music, dance lessons 8-10pm

GINGUR SKY Bashment Tuesdays: Reggae music; no cover

NEW CITY LIKWID LOUNGE 'abilly, Ghoul-rock, spooky with DJ Vylan Cadaver

PROHIBITION Tuesday Punk Night

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SPORTSWORLD Retro Night; 7-10:30pm; www.sports-world.ca

WEDNESDAY

BLACK DOG FREEHOUSE Main Floor: Glitter Gulch Wednesdays: live music once a month

BLUES ON WHYTE Maurice John Vaughn

COPPERPOT RESTAURANT 2-Nu Steps (jazz guitar trio); 6-9pm

DINWOODIE LOUNGE Karl Wolf; 8pm (door)

EDDIE SHORTS Wed open stage, band oriented, hosted by Chuck Rainville; 9pm-1am

EDMONTON EVENT CENTRE Gwar, Job for a Cowboy, Red Chord; all ages; 7pm (door); $32 Blackbyrd, unionevents.com, TicketMaster

FIDDLER'S ROOST Little Flower Open Stage with Brian Gregg

FOXX DEN The Mary Thomas Band Wed night open stage; 8pm-12am

HAVEN SOCIAL Open stage with Jonny Mac, 8:30pm, no cover; Sunparlour Players, Sleeping Girl, Mark Ceasar (early show), 7pm (door), $10 (door)

HOOLIGANZ PUB Open stage Wednesdays hosted by Shane and Naomi

IVORY CLUB Asani (CD release); 7pm (door), 8pm (show); $5 (door)

LEVEL 2 LOUNGE Open mic

NEW CITY Circ-O-Rama-Licious: Gypsy and circus fusion spectaculars; last Wed every month

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

PROHIBITION Wednesdays with Roland Pemberton III

RED PIANO BAR Jazz and Shiraz Wednesdays featuring Dave Babcock and his Jump Trio

RIVER CREE Wednesdays Live Rock Band hosted by Yukon Jack; 7:30-9pm

SECOND CUP–Mountain Equipment Open Mic every Wed, 8-10pm

STEEPS TEA LOUNGE–College Plaza Open mic every Wed; hosted by Ernie Tersigni; 8:30-10pm

TEMPLE Wyld Style Wednesday: Live hip hop, every Wed; $5

Classical

WED, DEC 2 CLASSICAL

CONVOCATION HALL Edmonton Chamber Music Society: Emanuel Ax (piano); 8pm; $30 (adult)/$20 (senior)/$10 (student) at door, TIX on the Square, the Gramophone

DJs

BLACK DOG FREEHOUSE Wednesday Nights: with DJ Harley

BLACK DOG FREEHOUSE Main Floor: Blue Jay's Messy Nest Wed Night: Brit pop, new wave, punk, rock 'n' roll with LL Cool Joe

BUDDY'S DJ Dust 'n' Time; 9pm; no cover before 10pm

DIESEL ULTRA LOUNGE Wind-up Wednesdays: R&B, hiphop, reggae, old skool, reggaeton with InVinceable, Touch It, weekly guest DJs

FLUID LOUNGE Wednesdays Rock This

IVORY CLUB Open DJ Night 9pm-close; all DJs welcome to spin a short set every Wed

LEGENDS PUB Hip hop/R&B with DJ Spincycle

NEW CITY LIKWID LOUNGE DJ Roxxi Slade (indie, punk and metal)

NEW CITY SUBURBS Shake It: with Greg Gory and Eddie Lunchpail; no minors; 9pm (door)

NIKKI DIAMONDS Punk and '80s metal every Wednesday

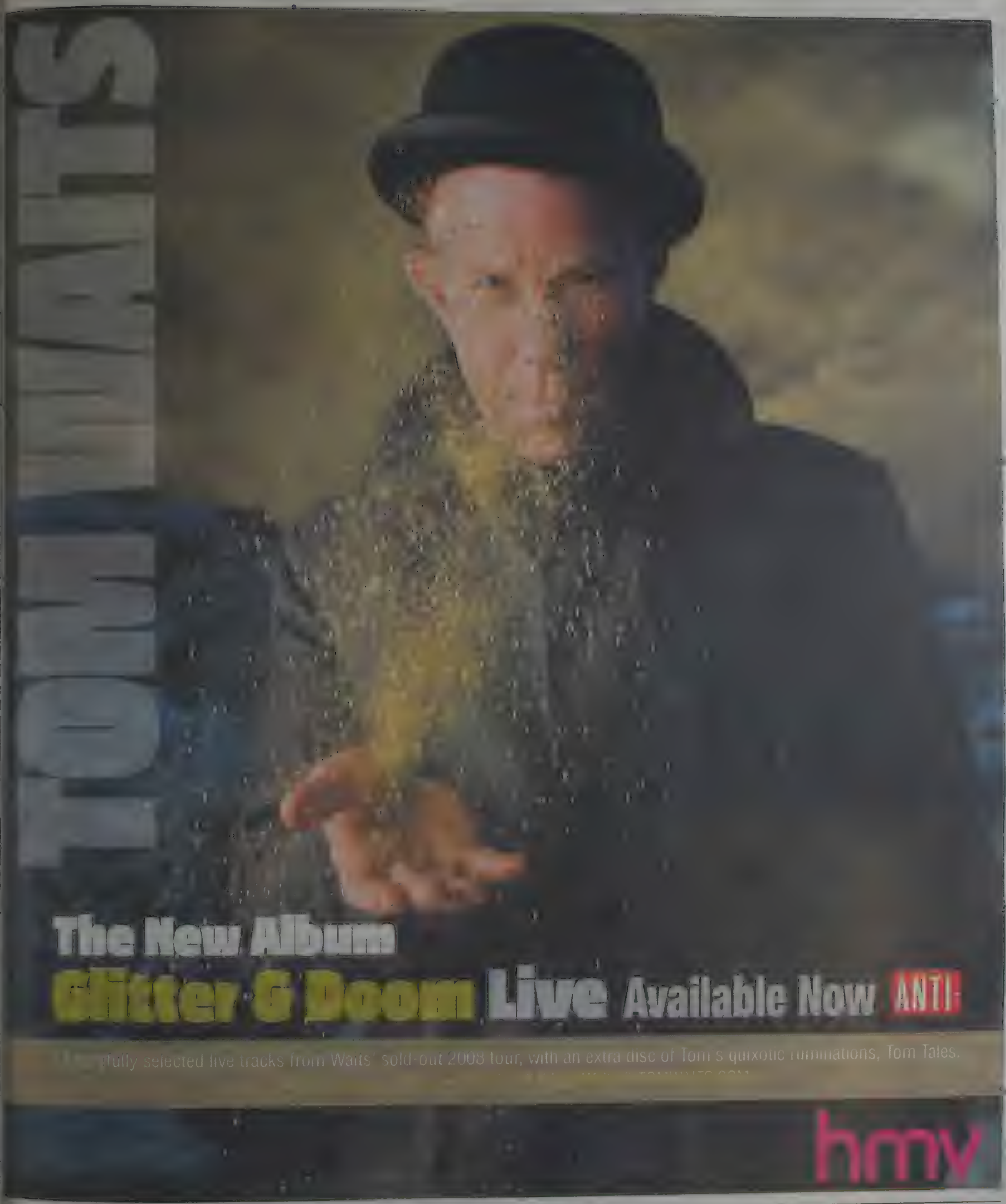
RED STAR Guest DJs every Wednesday

STARLITE ROOM Wild Style Wednesdays: Hip-Hop; 9pm

STOLLI'S Beatparty Wednesdays: House, progressive and electronica with Rudy Electro, DJ Rystar Space Age and weekly guests. 9pm-2am; www.beatparty.net

WUNDERBAR Wednesdays with new DJ; no cover

Y AFTERHOURS Y Not Wednesday


The New Album
Glitter & Doom Live Available Now
ANTI-
fully selected live tracks from Waits' sold-out 2008 tour, with an extra disc of Tom's quixotic ruminations, Tom Tales.
hmv

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VUE WEEKLY

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PRIESTESS

WITH EARLY MAN & TRIGGER EFFECT

NOVEMBER 28 - STARLITE ROOM

18+ NO MINORS · DOORS 8PM

TIX ALSO AT BLACKBYRD

VUE WEEKLY · BEAR

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DIE MANNEQUIN

'10 PROUDLY WE FALL FOREVER' TOUR

WITH 40 GUN FLAGSHIP AND RAGGEDY ANGRY

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BRIXX BAR & GRILL

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VUE

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moneen

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NOVEMBER 28-PAWN SHOP

DOORS AT 9 - 18+ ID REQ. TIX ALSO AT BLACKBYRD

VUE WEEKLY

ill Scarlett

WITH USS & GUESTS

DOORS AT 8PM - 18+ ID REQ.

DEC [illegible]

EARLY SHOW - DOORS AT 5PM - ALL AGES WELCOME

TICKETS ALSO AT BLACKBYRD

SLAYER

DECEMBER 2-EDMONTON EVENT CENTRE

DOORS AT 7 - ALL AGES WELCOME - TIX ALSO AT BLACKBYRD

VUE WEEKLY

behemoth

SEPTICFLESH

SATURDAY JAN 22

STARLITE ROOM

DOORS 7 8PM - 18+ ID REQ.

TIX ALSO AT BLACKBYRD

VUE · CJSR

hatebreed

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VUE WEEKLY

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PREVUE // JAKE IAN

A prairie home companion

Punk-rock singer let his roots show on sophomore solo album

EDEN MUNRO

[illegible] eight years of playing in a pop-punk band, Jake Ian is carving out a new career for himself as a folk/country singer-songwriter, and he'll soon be celebrating the release of his second solo album, *An Awful Sky*.

"I started doing [folk] more, and focusing on that. I've always enjoyed folk and country, so I wanted to bring my songwriting to a different place," he admits, adding with a grin, "the fact that I'm doing a record myself appeals to me, too."

An Awful Sky is a confident collection of rootsy foot-steps and prairie-tavern anthems that serve as a nod to Ian's small-town origins. The fuller arrangements are thanks to the new band he's assembled this time around, in contrast to the scaled-down simplicity of his solo debut, *Sunset Estates*.

"The new musicians are all friends of mine," Ian explains of organizing the ensemble for *An Awful Sky*'s recording process. "We didn't really rehearse before going in—we built the songs in the studio, which was fun. We had arranged drum and bass parts, and told the other guys to write what they wanted."

The "other guys" include violinist Nadir Belliner, female vocalist Taryn Kroll, Nathan Berge on accordian and David Shepherd on keys. And while the bigger sound shows a departure from *Sunset Estates*, fans of Ian will recognize the same themes.

"A lot of these songs are more about loss, songs about the downtrodden," he smiles. "I find those things easy to write and relate to."

Of course, being a solo artist comes with its own challenges, but the experience brings its own rewards. "The writing has to be stronger lyrically, but it is similar to what I've done before," Ian explains, confident about being the centre of attention now. "Everything kind of overlaps." V



A MAN AND HIS GUITAR >> Former PiND frontman Jake Ian strums a lonely tune // Eden Munro

SAT, NOV 28 (8 PM)
JAKE IAN
WITH BETH HOLTBY
AXIS CAFÉ, $10

PREVUE // MULE

Getting experimental

MULE combines electronics, traditional instruments and text to create something new

MARIA KOTOVYCH

Sitting in a downtown coffee shop one morning, I chat with two of the three performers of **MULE**, an experimental ensemble. At its upcoming concert the ensemble will combine texts with music, playing a range of instruments from electronics to Celtic harp.

John Ceri Jones, a trombonist and Celtic harpist, smiles and says that the sound produced by combining electronics and Celtic harp is very nice. Still, he adds that a guitar and harp go especially well together, both being string instruments with similar tones.

For this specific project, the group's sound comes from the texts being performed, explains bass trombonist Dan Read, who also does the electronics for MULE. He describes this concert's sound as having a beautiful poignancy, as well as depth and spaciousness.

"The music at this concert follows three different texts, Read explains. Innocence and nostalgia characterize the first text; the second piece, which was written about caving, has a dark, mysterious and claustrophobic feeling to it while the third depicts the light coming up, which creates a bright and open feel.

"But it's not uniformly beautiful—there's parts where I get kind of ugly," Read comments, making others laugh and agree.

"If it doesn't have conflict—if there's no conflict, there's no resolution, and it becomes New Age music," Read laughs. "There's something missing from this music and it makes me want to do it to somebody!"

As we talk about the music and the concert, Read speaks fondly of his co-musicians. Of guitarist and harpist Dave Wall, Read says that he gets up every morning and immediately writes music. While Wall is happy to rehearse for a few weeks and move on, Read explains that his own reaction is a bit different.

"Well, are we going to perform this stuff? Or record it? Come on, I've been practising this stuff," he laughs.

As Read extols the virtues, talents and activities of his co-musicians, he reveals that all three of them participate in martial arts. Here, Jones elaborates on the connection between practising martial arts and being a musician.

"I think that probably informs all of our music," Jones says. "There's that sort of stillness, where it allows you to have the courage to play, be sensitive to what they're doing, and to have the courage to be there and be in the moment." V

LOCAL

SAT, NOV 28 (2 PM)
MULE
PART OF THE MUSIC WITH THE MORAVIANS CONCERT SERIES
EDMONTON MORAVIAN CHURCH (9540 - 83 AVE)
ADMISSION BY DONATION



Boulevard of broken promises

The Fugitives want to come clean

CAROLYN NIKODYM
// CAROLYN@VUEWEEKLY.COM

Even when they look to the future, promises are very rooted in the past, the attempt to right some wrong. Promises are personal and offer a glimpse of someone's lurking demons.

To go along with its single "Breaking Promises," **the Fugitives** has entreated its audience to share promises on its website, and when you look through the kinds of things strangers have posted, you realize that promises also tend to be universal. All lead to the same goal: to be better.

You could say that the Vancouver band embarked on this journey for the same reason. Even though its latest EP—*Find Me* was released in early October—is about being alone in the world, the quartet wanted to play with the idea of connecting with people.

"Even just the act of reaching out to audiences is interesting to us," Barbara Adler explains. "Seeing what they promise a band of complete strangers and what they're willing to share with the public—I think that's kind of an interesting end goal in itself to us."

That's not the only goal. The band hopes to chronicle what it has learned in this experiment on a full-length due out in March.

The band has its own long-standing promise to not only reach out to strangers, but also to experiment with its performances. That may go without saying, as the Fugitives—made up of Adler, Brendan McLeod, Steve Charles and Adrian Glynn—did begin life as a slam poetry band. While musically the quartet fits in well with anything found on a folk festival bill, being categorized as a spoken word cabaret or slam folk has been both a blessing and a curse.

"It's meant that getting into the folk fest circuit has been pretty slow and it's really relied on one artistic director or one person in the festival falling in love with it and really pushing for us," Adler admits. "But the flip side of it is that we can do things like the fringe festival and writers' festivals."

The quartet has also brought its blend of music, poetry and harmonies under bridges in Germany and onto buses in Vancouver. And most recently, the Fugitives played at 5th Avenue Cinemas in Vancouver before screenings of *An Education* and *The Men Who Stare at Goats*.



THE FUGITIVES >> The Vancouver quartet blurs the lines between folk and spoken word // Supplied

"That's another interesting performance experience because it's such a social taboo to stand up in a movie and talk to people, and the response has really been interesting," Adler says. "There's always an excited, somewhat uneasy murmur when we get up from our seats in the back and walk up to the front. But then it goes really well.

"We were imagining what kind of bizarre situation it would be to be an audience member and some strangers come and talk to you about the movie and then do poem," she adds. "That's just so weird R usually by the end they get into it."

And that's a promise. V

THE FUGITIVES
SAT, NOV 28 (4 PM)
BLACK DOG, FREE

SAT, NOV 28 (8 PM)
WITH KINNIE STARR
THE ARTERY, $12 - $15

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JANUARY 21

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FRIDAY JANUARY 29
WITH GUEST DJ ANIMAUX
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OLD WIVES & THE SPIN-OFFS
DECEMBER 11
NO MINORS DOORS 7PM

NEW CITY
LIKWID LOUNGE & SUBURBS
WWW.NEWCITYCOMPOUND.COM

What's the buzz?

Local multi-linguists take a global tack with musi

ASHLEY KASCAK
// ASHLEY@VUEWEEKLY.COM

Since its formation in 2002, **Le Fuzz** has taken music from all around the world, packaged it up into a five-man parcel and poured unprecedented musicality into Edmonton's artistic bowl of stew.

When Le Fuzz takes the stage this week at La Cité Francophone Theatre, the group is expecting a lot of audience participation. The band, known for singing in several different languages and performing music in genres from around the world, will be teaching its songs to the audience in several languages, including French, Spanish, Mandarin, Portuguese and Swahili.

"A lot of second-language teachers really dug what we were doing, and thought, 'Boy this would be a great experience in the classroom,' so that's why we ended up developing this show called Passport to Learning. It's a montage of a bunch of songs, 10 languages, videos projected of those countries," says vocalist, and pianist/accordion player Jason Kodie. "The hook on this is we're teaching them songs in other languages, basically projecting live karaoke."

Kodie explains that the band chose to add this educational angle to their show after receiving an overwhelming interest in its performance for the Special Languages Conference in May 2008.

"We sort of naturally fell into doing shows for schools ... [because there are] a lot of immigrants coming into school We happen to sing in a bunch of languag es. It just seemed like a harmonious fi Did we start out intending that? No, n really, it was a natural evolution."

LOCAL

Since 2007, the group has been known f its annual collaborations with Firefly Th atre, an indulgence for the eye and t ear, combining Le Fuzz's vibrant bea with the theatre's mid-air acrobatic

This time around, the band w be performing sans acrobatic but Kodie assures the combinatio dubbed Fuzzfly, isn't extinct. The doubl act played Calgary's World Skills in Sep tember and will be reuniting in Februa on Family Day at City Hall in Edmonton

To the band's surprise, though, th initial interest from the school system spilled over into some welcome enthusi asm for the upcoming show, even with out the human visuals.

"We booked the theatre, and decide 'OK, let's throw this out and see what th response is, and if we don't get anything we will just cancel the dates.' And then, was an overwhelming response," inform Kodie. "It's something we can add to ou quiver: doing shows for kids. It beats th heck out of a sweaty bar." V

FRI, NOV 27 (7:30 PM)
LE FUZZ
WITH MARCO CLAVERIA PROJECT
LA CITÉ FRANCOPHONE THEATRE, $5 – $10

Bridging the gap



...h help from some friends, Toronto has ...ally revealed itself to me. In-between ...rts of labour, I managed to get the elu... kicks that have dissuaded me from ... lifelong western bias. For instance, I ...ded an art-school haunted house, ... I got to see a flour-covered ... sit in a room strewn with ...es (before he lost his con... nce and bounced). The ace can't be all bad. I was ...o confronted with an in...resting dilemma. One night, ... dismounting the tandem ...e, our party arrived at a party ...t a place called the Boat. It literally ...oked like the inside of a ship, all molten ...ood and curvature.

The DJ was playing "B.O.B." by Outkast, ...but pitched down by at least 7 percent. ...onsidering I was already a little faded ...m a combo of typical intoxicants and ...e attacks of an insecure English acquain...tance, the sight of the plaid army awkwardly bobbing and swaying to a garbled, stilted stew of hyperfuturistic "electric revival" music struck me as more than a little weird. The disc jockey's decision baffled me.

> **With innovations like file sharing and online downloading communities, there is less value on music as a commodity and as a lasting resource. Like free beer at an industry party, anything you can get for free eventually loses its appeal, no matter how good it is.**

The logic I figured was that they thought the Outkast track at 155 BPM to be too fast to mix out of into something properly. But they just slammed in the next song ("Single Ladies" by Beyonce) with no consideration for the previous one. I did, however, have no issue with their actual selection of the song. The sense of nostalgia it creates for the bygone year 2000 is valuable almost 10 years later, but it once would've been perceived as inappropriate to play. The topic of "is it OK to bring this song back yet?" comes up frequently with my DJ friends.

This actually relates more to why they played that song and why people value certain songs at specific times. I'm of the opinion that hit songs have temporary expiration dates, meaning they fall out of favour for an amount of time and then return to the collective consciousness as a part of the canon for the rest of history. For instance, songs that were pervasive for years in the '80s experienced a cooling period in the early '90s only to have a huge impact literally and inspirationally later in that decade. This theory is primarily for use with the biggest hits during certain sections of time.

I feel like these revitalized songs have certain characteristics that are also consistent in songs that are merely palatable, such as accessible tonality and concise length. That doesn't mean every song that should be a hit is a hit or that every former hit will ever experience a revival, but it does provide a standard for which to compare. This also is not just specific to songs that are popular radio staples or best sellers. The theory can be extrapolated to independently released songs that made an impact on a smaller scale as well.

It seems possible that the length of dead air for a song in the collective consciousness is directly proportionate to its initial popularity. For instance, Nelly's "Hot In Herre" was inescapable in the summer of 2002. Not only was the song a club staple and a somewhat ironically accepted indie accessory, but the chorus and specific lyrics ("I'm just kidding like Jason / ... Unless you're gonna do it") temporarily made it into the public lexicon. It was so popular, in fact, that Nelly hasn't reached that level of media visibility since and the song has cooled out over time. Seven years later, I was surprised to be quite comfortable hearing the song in a public setting again and I don't think this feeling is isolated solely to me.

Or take "House of Jealous Lovers" by the Rapture. This song, an infectious take on Gang of Four's jagged dance punk attack, exemplified Edmonton bar Halo in 2003 and was equally popular in pubs from Williamsburg to Berlin. Due to this level of saturation, I would be repelled out of wherever I was for the next few years if I heard it. I now feel like, during a DJ set, I would be quite happy to sneak this song into the playlist during one of the drunker periods of time for the audience and I wouldn't be chastised for doing so.

It also appears that this "expiration period" has been getting shorter and shorter as a result of the way we consume music. With innovations like file sharing and online downloading communities, there is less value on music as a commodity and as a lasting resource. Like free beer at an industry party, anything you can get for free eventually loses its appeal, no matter how good it is. It seems like a hot song now will dip out and back into relevance more quickly than ever.

The gap between canonization is important because it allows us to reflect on what songs actually mean to us and when we're able to accept them for what they are and where they belong in our lives. The closing of the gap isn't necessarily a virtue of music getting better. The disposable nature of modern pop allows for a snacking approach to music consumption. Today's revived pop songs feel less meaningful and therefore require less attention and admiration. Songs aren't quite built to last in the same way they used to be, but many of them might anyway.

I'm looking forward to the next decade's slew of 2000s-themed compilation albums (if albums still exist in a physical format), covered with the disco hi-hats of 2005, the garage-rock revival of 2002 and 2003's electroclash hedonism. I just hope that we'll be able to properly identify what's worth remembering, what was merely of the time and that we give ourselves enough time to sort between the two. V





Still alive

You Say Party! We Say Die! is lucky to have not, um, perished

BRYAN BUTLER
// BRYAN@VUEWEEKLY.COM

For about a day, while the band was in the 14th week of a long and grueling tour, it looked as though there might no longer be a **You Say Party! We Say Die!** to speak of. After a physical confrontation erupted between two of the group's members inside a Berlin club, the Vancouver dance-punkers basically broke up; all the members refused to get back into the van, continue on to the next town or complete the tour.

Eventually, You Say Party! We Say Die! did get back in the van, and this Friday the band will roll into Edmonton for an in-store appearance at Megatunes and a show at New City. Bassist Stephen O'Shea says that the band was able to keep it together thanks to the group's collective sense of purpose, as well as a persuasive tour manager.

"I remember the next morning after [the fight] happened, we had sort of split into camps—there was team party and team sleep," he recounts, mentioning that he was on team sleep. "It took our tour manager eight hours to get between the two camps. The other three were in this Internet café and so she was like, 'OK, they say this,' and then she'd go back across the street and go, 'OK, they say that,' and it took about eight hours before we finally got in the van and agreed to go to the next town.

"I think what it is is we just, the five of us, absolutely care about the music of this band and it was really when we got it all together and played a show the next day we realized how special a thing we have."

That shift in thinking has coloured all of the band's activities since the trouble in Germany and is especially apparent on the band's new record. Shying away from the get-up-and-jam, seat-of-the-pants, dance-punk mayhem of the group's previous work, You Say Party! We Say Die! instead put in the time to craft a much more layered new-wave album, a mature effort from a group that has been at this for the better part of a decade. The realization that the group had in Berlin also coloured the theme of the record—though it's named *XXXX*, O'Shea admits that the band had another name in mind.

"Essentially we named our album Love—which is a pretty bold thing for a band to do—and we put it behind a secret code of sorts," he says. "That's been the main theme since that day, since we essentially broke up and got back together in the same day."

The theme of love hasn't just affected the business within the band, but also the way the members have dealt with outsiders over the past two years. Getting off the tour that almost destroyed them, the members of You Say Party! We Say Die! decided to slow down from touring and—not being big, rich rockstars or anything—needed to find jobs. Instead of delivering pizzas or working at a record store, however, most of the band decided that they wanted to help people and took jobs working with people with developmental disabilities, the homeless and an international aid organization.

"I find touring to be giving and yet completely taking ... We feed off of what the audience gives to us and that's taking so touring becomes this odd give and take and I never know how to balance it but when I got home I thought that I could give essentially back to my community in a real and tangible way. I really wanted to see results," says O'Shea, who has a job assisting individuals with developmental disabilities. "At the end of the night everyone goes home and you don't really know if the show you gave them was beneficial, but with this job I can see the results each and every day—the quality of someone's life is actually improved by my work."

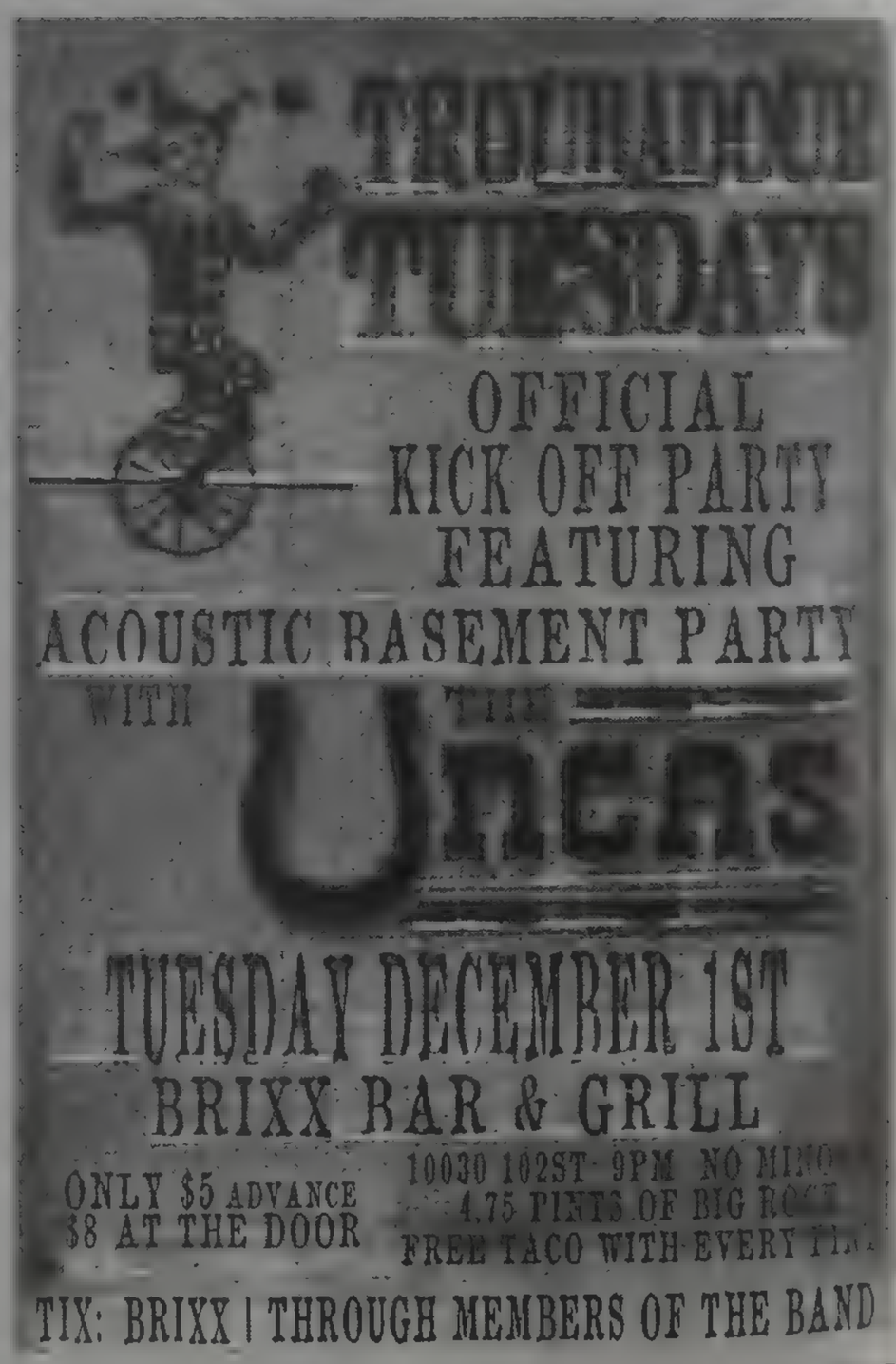
In the two-and-a-half years between *XXXX* and the group's previous studio album, *Lose All Time*, You Say Party! We Say Die! seems to have been re-born—an idea that is echoed in the newest album, and the way the group went about making it.

"I think that this is the first record that we wrote without a plan ahead of time," says O'Shea. "When we started this band we said, 'Let's be a dance-punk band,' ... we began the process of writing songs that we thought were dance-punk and with the second record we wrote there was a need to follow-up what we'd done with the first record, but with this record it was a lot more natural. It was like, 'Well, what works and what doesn't work?' Let's put what feels right instead of what we think should be right for our particular sound or genre." V

YOU SAY PARTY! WE SAY DIE!
FRI, NOV 27 (3:30 PM)
MEGATUNES, FREE

FRI NOV, 27 (9 PM)
WITH LITTLE GIRLS, CHRISTIAN HANSEN & THE AUTISTICS
NEW CITY, $10





I'll remember you

Joel Gibb says that a good idea will always stick around

PAUL BLINOV

"I'm being attacked by a big thing of cheese balls," Joel Gibb wryly laments, interrupting the train of thought he was on to face dairy-based assault. Giggling voices echo beyond the phone receiver while he wards off his assailant. "It's crazy, [illegible]"

More laughter follows. Trapped together the close quarters of a tour bus, Gibb and the rest of **the Hidden Cameras** are giddy," which seems a suitable mood for a large-cast group who specialize in ex- [illegible] The perpetra- tor of the cheese-ball attack could be one of the 13 other people packed into the tour bus (the band, plus others). Maybe it was a group effort.

"We don't even need an audience. We fill the venue usually with just us," Gibb deadpans to another ripple of background laughter. "That's the whole point of having such a big band. If no-one shows up to the show, we still have an awesome show."

Or maybe the Hidden Cameras are just happy to be out on tour again. Gibb's back to criss-crossing North America after a lengthy stint in Berlin where he recorded parts of *Origin: Orphan*, the Hidden Cameras' fourth and latest release. It's an album that maintains the group's hold on catchy pop hooks while bringing forth some darker compositions that seem to sit on a more orchestral plane than previous output.



BIG BAND >> The Hidden Cameras can fill out an audience // Norman Wong

Of the German capital, Gibb notes that while it's "10 times sexier than Toronto," he doesn't believe that Berlin caused *Origin*'s flirtations with new musical directions. He's been getting a heavy serving of questions about it, too, and just isn't ready to answer any of them.

"Not to say that [Berlin] hasn't influenced me, but to try to explain it would just come out wrong. You can't explain something like that," he says. "It's sort of like saying, 'How did your upbringing influence your art?' Y'know? To even attempt to answer something like that would just wouldn't do it justice. It's such a big question."

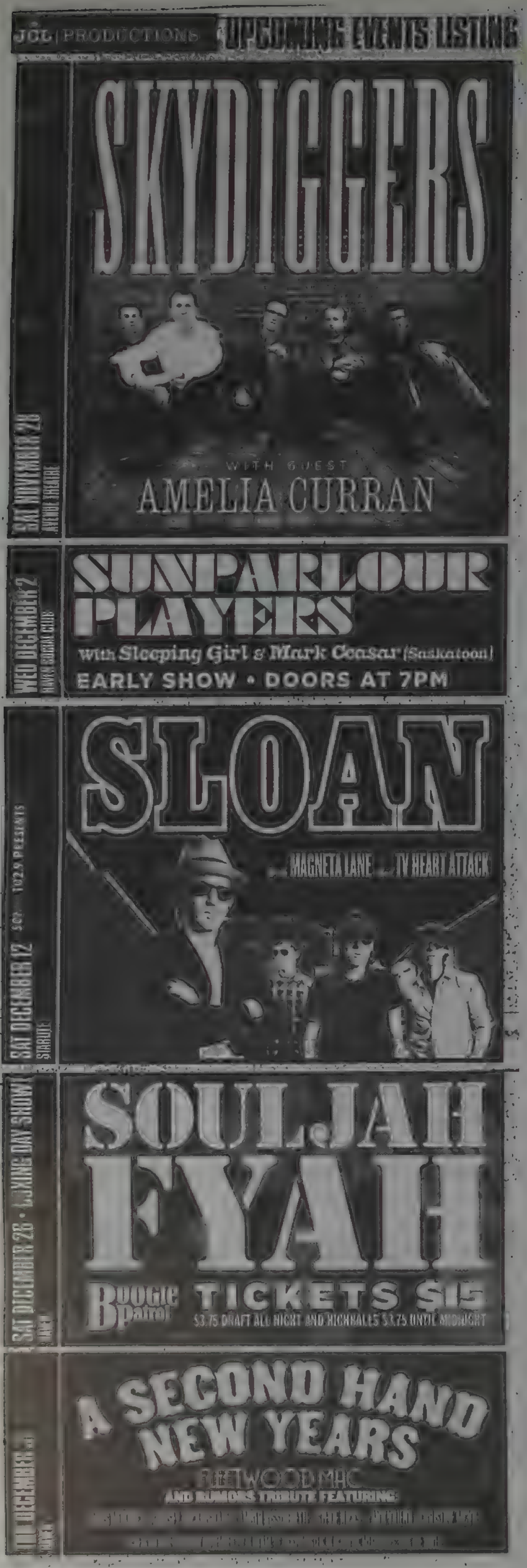
Besides, he points out most of *Origin: Orphan*'s tracks were at least partially written before his stint in Europe. Some existed in skeletal forms during the *Awoo* album sessions, now are fleshed out and bundled together in the here and now, saved from obscurity by—what else ?—their own hooky melodies.

"[The songs on a record] sort of choose themselves," he says. "I think sometimes it's an immediacy about a song that gets it on a record," he says. "Like the song 'Walk On': I remember I had that riff for that song written—I'm sure it's written in my notebook somewhere from years ago, but I only really rediscovered it playing piano in Berlin. And I kind of remembered it again. I have lots of song ideas written all over the place, and it's like, if they're any good, they just reoccur. Sometimes I don't even write them down, because if they're any good, you'll remember it again. And if you don't remember it, maybe it's not meant to be."

FRI, NOV 27 (8 PM)
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ALBUM REVIEWS

New Sounds

Murder Ford Monument
Murder Ford Monument
(Independent)
★★★★☆



BRYAN BIRTLES
// BRYAN@VUEWEEKLY.COM

From the opening riff of Murder Ford Monument's self-titled debut album, it's clear that there is a desperation here, one that is not of the quietly-resigned-to-cruel-fate type, but more of the rabid-dog-backed-into-a-corner type. The album explodes with an oddly regal and vaguely oriental riff that stops and starts, grating at times and sounding like a squeaky chair or your 1996-era modem connecting you to AOL when it's left to grind and feedback just enough to punctuate the song. The song, titled "The King is Dead," opens with the line "Our tired house becomes a grave," and goes on to describe a harrowing-but-inescapable situation—in the protagonist's mind, at least—that lead singer Jesse Legallais offers to take her away from, though she continues to refuse, lying to herself and insisting that "everything's OK." By the time the song closes with hungry synths floating above the guitar attacks and Legallais' anguished cries, it's clear that the rest of the album will contain an epic and beautiful bring-down.

As the album moves on it allows itself to enter into quieter and more solemn territory, trading the guitar squeals for mashed piano wash chords and a sense of foreboding. On a track like "Slowly, Quietly,"—the album's fifth—the plodding metre recreates a slow march nowhere, the auditory equivalent of misery. Legallais sings, "Goodnight boys, goodnight boys, goodnight," before the song seems to fade into a sea of resignation but, like the dog backed into the corner, "Slowly, Quietly," lashes out suddenly, exploding in a sea of noise and Legallais' flipped vocal register denoting a newfound urgency for communication.

Formerly known as Grand Duke Archipelago and then Archipelagos before changing its name to Murder Ford Monument, the band's "newest" album represents a real maturity in sound. Referred to as "darlings" of the Montréal scene, the former group traded in the same bleak worldview yet didn't realize it as fully. Tinny and lacking the depth of *Murder Ford Monument*, some of the older recordings that are available online show just how far the band has come; Murder Ford Monument's self titled disc has a new depth of sound and lyricism, a much more layered approach that enhances the emotions being layed down here.

The album isn't without its flaws. At times, such as on "Rebel Smile" and the second last track "No Highway," Murder Ford Monument can get rather self-indulgent in its languorousness and these tracks feel like filler, a way to round out an album that is a bit on the short side at nine tracks but would be quite brief indeed at seven. Thankfully the album picks itself back up on closer "Black Moon Lake," an epic cut in more than just length. At more than seven minutes it certainly takes awhile to get through, but it's the journey over the mixed terrain that is most epic. Blasting synths open before the track becomes inward looking in both tone and lyrics as Legallais sings, "There are these beasts in me," and then proceeds to describe an internal struggle with his darkest parts. Not exactly a beach-party record, but it's sensitive and introspective enough to demand attention. V

Matt Epp
Safe or Free
(Independent)
★★★☆☆



If you could judge an album on beard quality alone, troubadour Matt Epp's *Safe or Free* would be an instant classic. While the album doesn't quite achieve such lofty status, it is interesting, layered and vast in scope—though with tracks oscillating between uplifting spirituals about the life of Jesus ("Follow Me") and obsession-driven murder ballads ("They Won't Find the Bodies") and all points in between, the album ends up feeling a little too scattershot and eclectic, lacking an internal cohesion. Despite its thematic shortcomings, the album is worth a listen and shows that Epp can write, sing and grow some fine facial hair.

JIM DEAH
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Gov't Mule
By a Thread
(Evil Teen)
★★★☆☆



Gov't Mule started out as a trio, initially an offshoot of the Allman Brothers Band with singer/guitarist Warren Haynes and bassist Allen Woody eventually leaving the Allmans to focus on the Mule. The live shows by that group—completed by drummer Matt Abts—were legendary improvisational journeys. Then Woody passed away and the band set out with a series of rotating bassists in tribute. Eventually the group added keyboardist Danny Louis to the lineup and settled on a permanent bassist, but musically it had begun to flounder, largely due to some uninspired songwriting from Haynes. With *By a Thread*, though, the Mule has finally found its footing once more (and its third "permanent" bassist in Jorgen Carlsson), with Haynes turning in some of the best lyrics he's written in years and the band firing as a single entity—though one with multiple layers to it. Highlights are the dusty groove of "Broke Down on the Brazos," a collaboration with ZZ Top's Billy Gibbons, the tripped-out psychedelia of "Monday Mourning Breakdown" and the wailing, nine-minute "Inside Outside Woman Blues #3." All said, though, *By a Thread* is not an earth-shattering success, with songs occasionally dragging on for longer than necessary—as much as the group dials it in and cranks it up on "Inside Outside Woman Blues #3" the focus strays a bit on the seven minutes of "Steppin' Lightly," and there just aren't enough stunning parts to keep the nearly seven-and a-half minute "Scenes From a Troubled Mind" rolling straight through to the end. Still there are more than enough songs here to make the album a worthy trip, especially when Haynes and the band come together musically and lyrically on tracks like the sad and wounded (and, at less than four minutes, relatively brief) "Gordon James." It seems that Gov't Mule might be on the upswing.

EDEN MUNRO
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Night of the Living Bassheadz
Audio Revolver
(On the Grind)
★★★★☆



As soon as *Audio Revolver* opens with "On Switch" you feel like you are alone on a dark street. Agile Agilities' beats and pieces swirl like an evil mist encircling your ankles, while Nes One's deep, acid-tongued lyrics remind you of the world's shadows and society's shackles. Together, the brothers of Night of the Living Bassheadz remind us of the dangers of the single story, of trying to fit people into narrow perceptions. Samples of Noam Chomsky and Kevin Costner in JFK weave seamlessly with the overall narrative, and there are no wasted words. The effect is haunting.

CAROLYN NIKODYM

Gentleman Reg
Heavy Head
★★★★☆



Formerly a member of the Hidden Cameras, Gentleman Reg's *Heavy Head* EP demonstrates his mastery over sweet-yet-melancholic pop, even if it's not his own. His cover of Chris Isaac's "Wicked Game" is a slow, mournful procession of sound—a rustic guitar riff and snare hits that hang alone cradle Reg's cries of "What a wicked thing to do / To make me dream of you." Elsewhere, Owen Pallett lends "Justified" warm backing strings and vocals, and Reg softens his spirits for the upbeat strums and sing-song chorus of Stevie Nicks's "Wild Heart." The EP's ending pair of remixes feel a little tacked on here, but they don't diminish the strength of *Heavy Head*'s other raw, affecting moments.

PAUL BLINOV
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Joshua Cockerill
The Trick With Your Heart That I Am Learning to Do
(Tenth Avenue)
★★★★☆



Any 21-year-old who is scrappy enough to independently finance his debut album deserves some credit. It's hard not to like the story of Joshua Cockerill, who grew up in Alberta before moving to Toronto, the epicentre of the alt-country scene, where he began writing and singing. His album, *The Trick With Your Heart That I am Learning To Do*, has a few solid tracks that show off his golden voice. And while at this point Cockerill's potential is much more awe-inspiring than his music, luckily for us he has time to develop his talents. (A bonus point for the potential and for financing and making an album before most of us have paid off our student loans.)

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ALBUM REVIEWS

Anthrax
Persistence of Time
(Island)
Originally released: 1990

OLD SOUNDS
eden@vueweekly.com
Eden Munro

Anthrax's 1987 album, *Among the Living*, has just been remastered and reissued alongside a number of bonus tracks. The disc is a logical choice for an album to revisit: at the time of *Among the Living*'s release Anthrax was firmly entrenched near the top of the metal word as one of the big four thrash titans, standing alongside Metallica, Megadeth and Slayer. On top of that, *Among the Living* is widely hailed as being near the top of Anthrax's own catalogue as far as fan favourites go. But, while there are certainly a number of metal classics to be found on the record—"Caught in a Mosh," "I Am the Law" and the title track among them—there's a cartoonish ingredient in places—not like the Looney Tunes so much as a comic-book approach, which makes sense considering that inspiration comse from the likes of both *Judge Dredd* and author Stephen King—that seemed to be on its way out with the band over the next three years.



TIME IS ON MY SIDE >> *Persistence* pays off

The band's next album, *State of Euphoria*, now seems like something of a stopgap record—again, some fine songs can be found there, but they're largely unfocused in structure—but with the next one it was absolutely clear that Anthrax was a changing band.

On *Persistence of Time* the group took a sharp right turn and headed straight into the darkness of the world around it. That's not to say that the band was no longer having any fun—the cover of Joe Jackson's "Got the Time" takes care of that argument—but the concentration seemed to now be on channeling the guitars into a barrage of riffs, while still assuming the punk-inspired NYC street-level charge that drove Anthrax from the band's 1984 debut onwards.

Persistence of Time would be the last full-length Anthrax album to feature Belladonna on vocals, with Armored Saint's John Bush stepping in for 1990's *The Sound of White Noise*, taking the band further away from Belladonna's spunk wail and deeper into the world of metal with his epic, raspy roar. But while Bush was (and is—the singer reunited with the band earlier this year after Anthrax carried out a reunion tour with Belladonna)—an ideal fit for the sonic landscape where the band would ultimately find itself, Belladonna's voice would be the one to turn what might have been an odd curiosity in the form of the transitional album between the two versions of the band into a high point in Anthrax's catalogue.

The success of *Persistence of Time* is largly twofold: the music defines the tone, assuming a tougher stance than ever before in the crushing riffs of tracks like "Blood," "Gridlock" and "Discharge," while Belladonna stretches his vocal chords farther than ever before.

There are few vocal acrobatics in his approach, but the strain of keeping up with the music is apparent in the singer's tone, his voice hovering just above a growl as he digs into "Belly of the Beast," or wailing high above the crunch on "In My World," wavering slightly as though he may collapse at any moment.

So while the band was moving away from gutsy street-level thrash sound it had cultivated over the previous three albums with Belladonna (and the debut with original vocalist Neil Turbin), *Persistence of Time* found Belladonna at a creative high point as he held on for his last full-length go with Anthrax. V

HAIKU

QUICK SPINS
quickspins@vueweekly.com
Whitey Houston

Pointed Sticks
Three Lefts Make a Right
(Northern Electric)

It's a miracle!
After thirty long long years
They're all still alive?

Pre/Post
Strangers In the City EP
(Red Knot)

A young handsome lad
Up late within his bedroom
Pumpin' out pure gold

The Parkas
You Should Have Killed Us ...
(Saved By Radio)

Big soaring pop songs
I'm a sucker for this stuff
This, and also, pie

Empire
Get It
(AWOL)

TO hip hop crew
Reclaim hateful word as own
Sing praises of SARS

Robyn Hitchcock
I Often Dream Of Trains In New York
(Yep Roc)

Amazing album
Redone perfectly makes an
Amazing album

Various artists
Chez Nous
(Mile End)

Montréal dance comp
Delicious like their smoked meat
But four times as moist





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with guest chef Julianna Mimande 5:30-10pm

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PREVUE // THE RED CHORD

Easy listening

Grindcore purveyors fortify the structure on latest album

BRYAN BIRTLES
// BRYAN@VUEWEEKLY.COM



POP GOES THE WORLD >> The Red Chord conjures compicated, un-pop-like grindcore

Purveyors of heavy music always seem to have a real DIY esthetic. It might stem from the fact that it's a music that has been deemed "unlistenable" by many an enraged parent, and it couldn't be considered mainstream by any stretch of the imagination, so it's usually up to a band itself to make its noise heard.

So it's no surprise that Guy Kozowyk, singer for Massachusetts grindcore band **the Red Chord** takes his music pretty personally. The group's latest album, entitled *Fed Through the Teeth Machine*, is the first one that the band took full production credit on, though as Kozowyck explains the Red Chord hasn't ever really worked with a producer. In the past, he says, the group has credited engineers as producers but this time around the members wanted to take full credit for the writing and arranging they had done.

"It's not like [we're] writing a pop record where some expert on pop culture will come in and tell you what melody will get stuck in kid's heads—we're not writing some Madonna record or something like that. We're writing weird, hard-to-wrap-your-head-around sort of music and it would be kind of a crazy thought process to say we're going to have somebody show us how to write these songs that aren't accessible," he says emphatically. "I'd feel kind of ashamed if I was in a band that was writing stuff and we had people rewriting our songs—if anything they'd be rewriting our songs so they'd be more difficult to listen to."

And though the group's newest album continues a decade-long tradition of creating music that is, as he says, difficult to listen to, *Fed Through the Teeth Machine* actually represents some of the band's most accessible material to date. It still has plenty of the grind and hardcore elements that the group began with, but for a band that has made the kind of music the Red Chord has over the years, *Fed Through the Teeth Machine* is downright straightforward.

"Most bands, the basic structure of their songs is they're going to have two or three riffs and they'll put it together and that's gonna comprise the majorit of that song. For us it might be 10 rifl Kozowyck explains of the band's previ ous work. "This album—and it wasn't intentional thing that we were going be more structured—it just worked tha there was a more traditional verse and chorus repeating structure. While there's still plenty of curve balls and little ran dom things interspersed here and there, it's the most coherent thing we've probably ever done in terms of it being a little more traditionally structured." V

WED, DEC 2 (7 PM)
THE RED CHORD
WITH GWAR
EDMONTON EVENT CENTRE, $32.50
ALL AGES

HOROSCOPE



ARIES (Mar 21 – Apr 19)
One of the greatest superpowers a human being can have is the ability to change herself in accordance with her intentions. Let's say you're tired of feeling shame about something there's no good reason to feel shame about, and you decide to do whatever it takes to dissolve that shame, and you succeed in doing it. Or let's say you no longer want to attract bad listeners and flaky collaborators into your life, and you resolve to transform that pattern, and you ultimately achieve your goal. These are acts of high magic, as amazingly wizardly as anything a shaman does. It so happens, Aries, that this superpower is especially accessible to you right now

TAURUS (Apr 20 – May 20)
Your story is taking a hotter and wetter and more cosmically comical turn. The splendor and the rot are all mixed up. The line between your strengths and liabilities are hair thin. But have no fear. One of your dormant talents will activate in the nick of time. Your wild guesses will shed bright light whenever the darkness creeps in. And you'll have even more emotional intelligence than usual. P.S. If your psyche tingles like a funny bone that has been tapped, it means that unanticipated help or useful information will arrive within 12 hours.

GEMINI (May 21 – Jun 20)
"The more you do what you want," says Santa Fe artist Erika Wanenmacher, "the more magic happens." And what she wants, in part, is to be surprised by how life's random events ask to be included in her creative process. During her long walks along the irrigation ditch near her home, for example, odds and ends on the ground call to her, suggesting that she use them in her art pieces—heart-shaped rocks, miniature liquor bottles, bent spoons, parts of toys. One of her gallery pieces, *Spell Wall*, consists of amulets made from this found stuff. "I'll make whatever I want," Erika says. "Out of whatever I want. About whatever I want." She's your role model, Gemini. Borrow from her perspective. Go in quest of unexpected clues that make you feel loose and free and fertile.

CANCER (Jun 21 – Jul 22)
Needing a creative disruption in my routine, I hiked into a forest I'd never visited. The late afternoon light was wan and the wind was chilly. In places, the trail narrowed to a scruffy rut barely big enough for me to walk on, leading me to wonder if I was reading my map wrong. Three times this happened, but always the wider path resumed. Were there bobcats here? When I spied a flash of fur in the distance, I wished I'd researched that subject before I'd come. Still I pressed on. Then I came upon a single segment of a wooden fence, inexplicable in this remote area. One end of its upper slat had come loose and fallen. Moved by a whimsical urge to insert order into the midst of my disorientation, I fixed the slat. My mood brightened, my anxiety dissipated, and the rest of my hike was filled with small epiphanies. Everything I just described, my fellow Cancerian, is an apt metaphor for your week ahead.

LEO (Jul 23 – Aug 22)
I believe that in the coming weeks you'll enjoy experiences that have an emotional resemblance to those referred to in this passage by French novelist Gustave Flaubert: "I want to cover you with love, with caresses, with ecstasy. I want to gorge you with all the joys of the flesh ... I want you to be astonished by me, to confess to yourself that you had never even dreamed of such transports ... When you are old, I want you to recall those few hours. I want your dry bones to quiver with joy when you think of them." Please note, Leo, that I'm not necessarily saying the pleasures you gather in will stem from an engagement with an actual lover. They might. But your delight may also have a more mysterious origin.

VIRGO (Aug 23 – Sep 22)
It's not just our era that has a tormented relationship with time. Many cultures have been frustrated by its tyranny. During France's July Revolution in 1830, for instance, rebels shot guns at public clocks. While I think that's too extreme for you, I do recommend that you perform a ritual to empower yourself as you wrestle with the passage of the hours and days and weeks. How about smashing a cheap alarm clock with a hammer? Or spending an entire day without ever referring to a timepiece? Or taking ten deep breaths as you imagine you're inhaling eternity and exhaling the grinding tick-tock? It's a perfect moment to claim more freedom from temporality.

LIBRA (Sep 23 – Oct 22)
I agree with football coach Lou Holtz, who said, "The problem with having a sense of humour is often that people you use it on aren't in a very good mood." It's possible to work around this difficulty, however. What you have to do, before you unleash your levity, is conjure up empathy for the sourpuss in question. You should also make sure that your intention is not to mock or poke at the person, but instead offer a potential escape from his or her locked energy. By my calculations, you could be an expert at this kind of psychic judo right now. For best results, practice on yourself. Whenever you're headed toward a negative thought or emotion, nudge yourself away with a jest or wisecrack.

SCORPIO (Oct 23 – Nov 21)
Do you know what you're really worth? Not as measured by your bank account and luxurious possessions. Not as reflected by your boss's or parents' or enemies' images of you. Not as distorted by what you wish you were worth or fear you're not worth. I'm talking about taking an illusion-free inventory of the skills you have that are fulfilling to you and useful to others. I'm talking about your wisdom more than your knowledge, your self-love more than your popularity, your ability to be good more than to look good.

SAGITTARIUS (Nov 22 – Dec 21)
The surest way to beat the system, my dear, is to elude it and erect your own system. The strategy most likely to leave your competitors babbling in the mirror, sweetheart, is to go completely over their heads. That doesn't mean, darling, that you should be a remote and grandiose narcissist who listens to no one but yourself. Smile sweetly as you describe why your way is the best way, you gorgeous genius. Enlist worthy collaborators through the irresistible force of your guileless charisma.

CAPRICORN (Dec 22 – Jan 19)
"A neurosis is a secret that you don't know you are keeping," wrote theatre critic Kenneth Tynan. Your assignment is to uncover one of those secrets in yourself. It may not result in an instantaneous cure of your minor personality glitch, but it will be a potent first step that will set in motion a series of healing events. Be brave, Capricorn. I guarantee that any ugliness you might find lodged deep inside you will be entangled with surprising beauty

AQUARIUS (Jan 20 – Feb 18)
Seventy percent of the world's fresh water is locked away in Antarctica's ice, which is 7000 feet thick. Let's hope it remains that way for the foreseeable future. If global warming melted that giant slab even a little, sea levels all over the planet would rise and coastal lands would be inundated. As for your frozen areas, however: I'd really like to see at least 30 percent of them thaw. Would you consider doing whatever it takes to release a mini-flood of summery feelings?

PISCES (Feb 19 – Mar 20)
While walking in an unfamiliar neighbourhood, I saw a huge red wooden chair on someone's front lawn. It was big enough for a 20-foot-tall giant. An equally oversized martini glass was perched on the arm of the chair. Nearby was a sign that read, "I have flying monkeys at my command, and I'm not afraid to use them." I assumed this scene wa the handiwork of an adorable crazy person who's an admirer of "The Wizard of Oz" my thology. I also flashed on how I could totall see you sitting in that chair. Metaphorically speaking, you too have flying monkeys at your command. I just hope you use them to accomplish good deeds, not evil ones. V

EVENTS WEEKLY

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OR EMAIL **LISTINGS@VUEWEEKLY.COM**
DEADLINE: **FRIDAY AT 3PM**

CLUBS + LECTURES

ACTION TO WEALTH • Chateau Nova Hotel, 159 Airport Rd • The Ultimate Human Training Tool: Abundance game day and seminar • Sat, Nov 28, 9am-4:30pm • $25 at TIX on the Square

AIKIKAI AIKIDO CLUB • 10139-87 Ave, Old Strathcona Community League • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm; Thu 6-8pm

ART WORKOUT WEDNESDAYS • Enterprise Sq, Jasper Ave, 103 St • Make a joyful noise with Marcus Fung Invoke your inner musician with this interactive music workshop; Dec 2, noon • Shoppers Relief: Drawing Cool Down with Virginia Stephen Bring your mind and body back to equilibrium with these reflective drawing activities; Dec 16, noon • Free

AUGUSTANA DISTINGUISHED LECTURES • Atrium, King's University College, 9125-50 St • *Christian Orthodoxy and Modern Science: Complementarity?*, consultation with Lazar Puhalo • Thu, Dec 3, 3:30-5pm • Free

AWA 12-STEP SUPPORT GROUP • Braeside Presbyterian Church bsmt, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St Albert • For adult children of alcoholic and dysfunctional families • Every Mon, 7:30pm

BUDDHISM FOR BEGINNERS • 10502-70 Ave • 780.633.6157 • *Mahamudra* (meditation) book study and discussion: every Mon 7pm • Meditation and practice: every Wed 7pm • Until Nov 27, 7-8pm • Free

CANADIAN MENTAL HEALTH ASSOCIATION • Suite 800, 10045-111 St • 780.414.6311 • Family support drop-in group for those who are supporting an adult family member living with a mental illness • Every Wed, 6:30-8:30pm

CANADIAN WOMEN IN COMMUNICATIONS • Sorrentinos South, 4208 Calgary Tr • December Mixer: *Style for Success* with speaker Joanne Blake • Dec 2, 5-7:30pm • $10 (member/student)/$15 (non-member); no minors

CREATING INTELLIGENT LIVEABLE CITIES • Delta Edmonton Centre Suite Hotel, 10222-102 St • U of A Speakers Series: Marilyn Hamilton, author of *Integral City: Evolutionary Intelligences for the Human Hive* • Mon, Nov 30, 7-8:30pm • Free, pre-register at crsc@ualberta.ca

DIAMOND LECTURE SERIES • Royal Alberta Museum Theatre, 12845-102 Ave • 780.453.9100 • *Diamonds in Brazil–Uncovering New Frontiers in the Jungles of Rondônia*, lecture with Roger Morton • Thu, Nov 26, 7pm • Free

EDMONTON ESPERANTO SOCIETY • 10025-102A Ave, Rm 18128 • 780.702.5117 • Fri, 12-1pm

FERTILITY AWARENESS CHARTING CIRCLE • Block 1912 Café, 10361-82 Ave • fertilityawarenesschartingcircle.org • Meets 1st Wed each month, Nov-Apr; 6:30-8:30pm • Donation of $5

GRID-CONNECTED SOLAR–FROM DREAMER'S PARADISE TO EVERYDAY ELECTRICITY • Grant MacEwan CN Theatre, Rm 5-142, 105 St Bldg, 105 St, 105 Ave • Presentation by Gordon Howell • Wed, Dec 2, 7-9pm • Free

GUERRILLA DIPLOMACY–DARYL COPELAND • Matrix Hotel Quartz Ballroom, 10640-100 Ave • Re-thinking International Relations, talk by Daryl Copeland • Nov 26, 6:30pm (cocktails), 7pm (talk); Book signing and discussions to follow • $5 donation

HOME–Energising Spiritual Community for Passionate Living • Garneau/Ashbourne Assisted Living Place, 11148-84 Ave • *Home*: Blends music, drama, creativity and reflection on sacred texts to energise you for passionate living • Every Sun 3-5pm

JANE AUSTEN SOCIETY • Stanley A. Milner Library • If You Don't Marry my Sister You Will Mortally Offend me; Sibling Matchmakers, lecture by Juliet McMaster • Sat, Nov 28, 2-4pm • Free

LENDRUM POTTERY GROUP • Lendrum Community League, 11335-57 Ave • Christmas sale of pottery • Sat, Dec 5, 10am-2pm

MAKING POVERTY HISTORY–A REALITY CHECK • Grant MacEwan City Centre Campus, 10700-104 Ave, Governor's Boardroom, Rm 7-218 • United Nations Association in Canada, Edmonton, with speaker Malori Stan • Thu, Nov 26, 7-9pm

PHILOSOPHER'S CAFÉ SERIES • Steeps Urban Tea House, College Plaza, 11116-82 Ave • *Prayer and Mental Sanity* with Archbishop Lazar and Tim Parker; presented by the Chester Ronning Centre • Sat, Dec 5, 2-3:30pm • Free

RECYCLING SEMINAR • Unity Church of Edmonton and Westmount Presbyterian, 13820-109A Ave • 780.913.6466 • Sat, Nov 28, 10-noon • Free seminar

RETHINKING CHRISTMAS: MOVING TOWARD SUSTAINABLE SIMPLICITY • Providence Renewal Centre, 3005-119 St • 780.701.1854 • Presentation by Maria Kruszewski • Sat, Dec 5, 10am-3pm • $45 (incl lunch)

SOUTH EDMONTON VEGETARIAN AND GARDENING CLUB • Pleasantview Community League Hall, 10860-57 Ave • 780.463.1626 • Bring homemade Vegetarian/vegan dish for six people and your own eating utensils; featuring *Blue Print for a Carbon Free Future* by Godo Stoyke of Carbon Busters • Sun, Nov 29, 5pm, 6:15pm (speaker) • $3/$6 (family)

STEM CELL THERAPIES • Central Lions Seniors Centre, 11113-113 St • Public Forum: *From the Lab to the Bedside* • Thu, Nov 26, 7-9:30pm • Free

SUGARSWING DANCE CLUB • Orange Hall, 10335-84 Ave • 780.604.7572 • Swing Dance at Sugar Foot Stomp: beginner lesson followed by dance every Sat, 8pm (door)

SUPPORT FOR THOSE WITH BIPOLAR DISORDER AND SUPPORT PEOPLE • Suite 201 10621-100 Ave • 780.452.4661: 1st and 3rd Tue each month, 7-9pm • Rm 0651, Grey Nuns Hospital: Every Thu; 7-9pm; Maxine 780.451.1755

TEA AND TALK • Rutherford House, Arbour Restaurant, 11153 Saskatchewan Dr • 780.427.3995 • Comfort and Joy: discussing the social history and origins of tea; create a package to take home • Dec 1, 7pm • $20/$18 (member); includes supplies; pre-register

TOURETTE SYNDROME • Academy of King Edward, 8525-101 St, NW door • 1.866.824.9764 • Support meetings for parents of TS kids, and TS adults • 1st Wed every month, 7pm • Dec 2

TOWN AND GOWN LECTURE • Enterprise Square Atrium, 10230 Jasper Ave • *The Search for Shangri-La*, lecture by Donald Lopez, an authority on Tibetan Buddhism • Nov 29, 2pm • Free

VEGAN/VEGETARIAN POTLUCK • Riverdale Community Hall, 9231-100 Ave • Bring a homemade vegetarian/vegan dish for 6 people, serving spoon, plate, utensils, mug, copy of recipe • Sun, Dec 13, 5:30-7pm

WELCOME TO THE REEL WORLD • Telus Centre Auditorium 150, U of A • Global issues film and speaker series featuring the film Tongzhi in Love • Dec 2 • Free; E: clandria@international.ualberta.ca

WOMEN IN BLACK • In Front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

WOMEN'S BRUNCH • McDougall United Church, 10025-101 St • With Deb Cautley, Executive Director of the Youth Emergency Shelter Society • Sat, Nov 28, 11:30am-1:30pm • $10; pre-register at 780.428.1818, E: dbell@mcdougallunited.com

COMEDY

CENTURY CASINO • 13103 Fort Rd • 780.481.9857 • Shows start at 8pm Thu-Sat and late show at 10:30pm on Fri-Sat; $12 (Thu)/$19 (Fri/Sat) • Kenny Robinson; Nov 26-28 • Darcy Michael; Dec 3-5

COMEDY FACTORY • Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Steven Moore; Nov 26-28 • Leif Skyuing; Dec 3-5

COMIC STRIP • Bourbon St, WEM • 780.483.5999 • Wed-Fri, Sun 8pm; Fri-Sat 10:30pm • Hit or Miss Monday: Nov 30 • Jeff Capri, Ryan Ash, Lars Callieou; until Nov 29

DRUID • 11606 Jasper Ave • 780.710.2119 • Comedy Night: Hosted by Lars Callieou • Every Sun, 9pm

HYDEAWAY–Jekyll and Hyde • 10209-100 Ave • 780.426.5381 • Comedy show every Tue, 9pm • $5 (door)

LAUGH SHOP–Whyte • 2nd Fl, 10368-82 Ave • 780.476.1010 • John Wing; Nov 26-29 • John Win; Dec 3-6

MYER HOROWITZ • Student's Union Bldg, 8900-114 St • One Night Only Entertainment, Comedy on Trial: Trevor Boris and Gilson Lubin, hosted by Sterling Scott; Fri, Nov 27, 8pm; $30 (adult)/$25 (student) at TIX on the Square; 780.999.6139

NEWCITY LIQUID LOUNGE • 10081 Jasper Ave • Newcity Upstairs Underground Comedy Night presents: lies the state told you: Disestablishmentarianism comedy night • Tue, Dec 1, 9pm

QUEER

BOOTS BAR AND LOUNGE 10242-106 St • 780.423.5014 • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB • 11725B Jasper Ave • 780.488.7736 • DJ Dust 'n' Time; Mon 9pm • DJ Arrow Chaser; Tue 9pm • DJ Dust 'n' Time; Wed 9pm, no cover before 10pm • DJ Arrow Chaser; Fri 8pm, no cover before 10pm • DJ Earth Shiver 'n' Quake; Sat 8pm, no cover before 10pm • DJ Bobby Beatz; Sun 9pm • Drag Queen Performance Show, Sun, no cover before 10pm

GLBT SPORTS AND RECREATION • teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St; 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling: Mon, 7:15-9:15pm), Granite Curling Club; 780.463.5942 • Running: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate at Amiskiwaciy Academy, 101 Airport Rd, 8-10pm; recvolleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St, yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS • 780.387.3343 • meet monthly • Info: groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT • U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. E: kwells@ualberta.ca

LIVING POSITIVE • 404, 10408-124 St • edmlivingpositive.ca • 1.877.975.9448/780.488.5768 • Confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MAKING WAVES SWIMMING CLUB • geocities.com/makingwaves_edm • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

PLAY NIGHTCLUB • 10220-103 St • Open Thu, Fri, Sat with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON • 9540-111 Ave • 780.488.3234 • pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Thu (7pm) • Suit Up and Show Up: AA big book study group every Sat, noon • Youth Understanding Youth: Up to 25 years, support and social group every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun every month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, every month; albertatrans.org • Men Talking with Pride: Sun 7pm; facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: 2nd Mon every month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting 2nd Tue every month, 7:30pm • Transgender, Transsexual, Intersex and Questioning. Education, advocacy and support for men, women and youth • Free professional counselling every Wed except the 1st Wed each month; 7-10pm; appt encouraged, drop-ins welcome • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

PRISM BAR • 10524-101 St • 780.990.0038 • Wed: Free Pool; Karaoke, 9pm-midnight • Thu: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

ST PAUL'S UNITED CHURCH • 11526-76 Ave • 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE • 780.482.1794 • womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Monthly activities, newsletter, reduced rates included with membership. Confidentiality assured

WOODYS • 11723 Jasper Ave • 780.488.6557 • Karaoke with Nathan; Mon 8pm • Martini Mondays; 3pm • You Don't Know Game Show with Patrick and Nathan; Thu 9pm • Long Island Iced Tea; Thu 3pm • Karaoke with Morgan; Wed 7pm • Karaoke with Kevin; Sun 8pm

YOUTH UNDERSTANDING YOUTH • yuyedm.ca • Meets every Sat, 7-9pm • E: info@yuyedm.ca, T: 780.248.1971

SPECIAL EVENTS

BAUBLES BANGLES AND BLING • Unitarian Church of Edmonton, 10804-119 St • A boutique of collectibles • Sat, Nov 28, 11am-4pm; Sun, Nov 29, 10am-2pm

CARROT CHRISTMAS ARTS BAZAAR • 9351-118 Ave • 780.471.1580 • Nov 27, 5:30-10pm; Nov 28, 9am-5pm

CHRISTMAS IN THE HEARTLAND (CITH) • strathconacounty.com • A driving tour of the Josephburg area featuring sleigh rides, markets, nativities on display, miniature horses from Hearts and Hooves, and pets from the Second Chance Animal Rescue Society (SCARS) and the Northern Alberta Society for Animal Protection (NASAP) • Nov 28, 10am-5:30pm

A CHRISTMAS PAST • Rutherford House, 11153 Saskatchewan Dr • 780.427.3995 • Silent auction featuring hand-knit stockings by local artists; proceeds benefit the UEnd: Poverty charity • Sun, Dec 6 adn 13, 12-4pm

ETS CHRISTMAS LIGHTS TOURS • Route includes Downtown, Candy Cane Lane, and Legislative Grounds • Dec 13-19 • Departs from the west side of City Hall at Transit Stop #1364, 100 St between 103 and 103A Ave at 6pm, 6:15pm and 6:30pm nightly; additional 5:45pm departures on Sat and Sun • $3 each; limit of 8 per person at TIX on the Square; free for child 5 yrs and under, but must sit on adult's lap (no strollers)

INTERNATIONAL DAY OF PERSONS WITH DISABILITIES • City Hall, City Room • Nothing About Us Without Us, Erin Isfeld (MC) with CTV and Paralympian Ross Norton • Thu, Dec 3, 10am-1:30pm

JINGLE ON • 2nd Level Pedway, Commerce Place, Manulife Place, Edmonton City Centre • edmontondowntown.com • 12th Annual Indoor Santa Claus Parade • Sun, Dec 6, 10am-noon

LATIN CARNIVAL • Northgate Lions Centre, 7524-139 Ave • Salsaddiction Dance Company's fundraiser; a Latin dance showcase including tango, belly dance, salsa, Afro-Brazilian drummers and samba dancers. Followed by a dance with music by America Rosa and DJ • Sat, Nov 28, 9pm • $20 at TIX on the Square/$25 (door)

MINKHA WOMEN'S KNITTING COOPERATIVE OF BOLIVIA • Windsor Park Community Hall, 11840-87 Ave • Open house, handknit alpaca sweaters • Sat, Dec 5, 9am-3pm

ELIZABETH'S ANTIQUE AND COLLECTIBLE SALE • Alberta Aviation Museum, 11410 Kingsway Ave • Nov 27-28; Fri: 3-8pm; Sat: 10-4pm • $3, Food Bank donation

FESTIVAL OF TREES • Shaw Conference Centre, 9797 Jasper Ave • University Hospital Foundation Festival of Trees Luncheon on Fri, Nov 27, 11:30-1:30pm in Hall D; $75 • University Hospital Foundation Festival of Trees Santa's Breakfast on Sun, Nov 29, 8:30-10am in Hall D; $13 (adult)/$7 (child 2-12)/child under 2 free • Nov 26-29 • Tickets at TIX on the Square

HALLOWEEN TEA AND DANCE • Strathcona Place Seniors Centre, 10831 University Ave • Dance to music by Three Guys and a Gal • Mon, Nov 26, 1:30pm • $4 (door)

JUST CHRISTMAS • Alberta Avenue Hall, 9210-118 Ave • 780.669.0524 • justchristmas.org • Global Fair Trade Marketplace with entertainment Fri: Quetzala Carson, CHICKAdivas; Sat: Notre Dame Des Bananes • Nov 27, 5:30-9pm-Nov 28, 9:30am-4pm

ROYAL BISON CRAFT AND ART FAIR • Old Strathcona Performing Arts Centre, 8426 Gateway Blvd • Nov 28-29, 10am-5pm • $2 entry

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SILVER CREEK

12/11
OH SNAP PRESENTS...
RUSKO
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12/11
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JASON ZERBIN & GUESTS

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ACID CRUNK TOUR
WITH THE PROTÉGÉ / WADJIT
SOUNDFACTOR AND PACIFIC M.O.

12/19 DEAD END PROD PRESENTS
FAR TOO LOUD
JUST 2 GUYS & GUESTS

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I have been involved with Exposure: Edmonton's Queer Arts and Culture Festival since it began three years ago; first as secretary, then for the last two years as producer. For me the most rewarding elements of the festival are the conversations that occur as part, and as a result of Exposure.

On the first Sunday of Exposure 2009 the festival hosted a small conversation between old-school Edmonton LGBT activists who worked on issues like Vriend v. Alberta, same-sex marriage and new school activists working on topics like getting gender reassignment surgery (GRS) re-listed and having Bill 44 repealed. For an hour-and-a-half, the gathered minds probed and responded to questions like, "How do I talk to you?" "What purpose does it serve to meet with politicians?" and "How does GRS affect me?" By the end ideas had blossomed, connections were made, inroads were paved, plans were hatched and queer Edmonton activism seemed a little more cohesive, inspired and informed.

A few days later, gathered in the cozy home of the Edmonton Community Foundation, an event was held to raise awareness of the Rainbow Fund—a pot of money created to help brighten Edmonton's queer community. Edmonton-based filmmaker Trevor Anderson showed one of his latest films *The Island* to a belly laughing audience including vice-president of philanthropic advisory services at TD Waterhouse Canada, Jo-Anne Ryan. In her brief and impactful speech, Ryan made the case that philanthropy is not just the providence of the rich but a way for people to exercise and express their values through giving. As the night unfolded it became clear to me that in light of Edmonton's many LGBT and queer communities it makes sense to identify some common interests that have the potential to benefit everyone—like the Rainbow Fund. The more it grows, the more the community can access it. The more it is accessed, the more diversity in voices, programming and events that will happen in Edmonton.

> **"Full of wisdom, hilarity, poignancy and community the evening erased the myth of the gay monolith, the fallacy that all "sexual minorities" can be caged under the same umbrella.**

On the last Friday of Exposure, as part of the festival, eight people attended an all-day intensive workshop with international artist and facilitator Valerie Mason-John (a.k.a. Queenie) to explore the multiple identities one can subscribe to/be a part of, at any one moment. By the end of the day each person created a written performative piece that was shared that night as part of *Queerly I Am Nothing New* at the Jubilee Auditorium Rehearsal Hall. Hosted by deadpan funny Laurie MacFayden and vivacious Teen Jesus Barbie (a.k.a. Joshua Carter), the salon featured singer Althea Cunningham, the workshop participants, spoken word artist Derek Warwick, writer Hiromi Goto and pop artist Vivek Shraya. Full of wisdom, hilarity, poignancy and community the evening erased the myth of the gay monolith, the fallacy that all "sexual minorities" can be caged under the same umbrella. What emerged was the complicated, sexy truth that we are all different, complex, nuanced and ripe for discovery; that if we are going to function as a community it will take work.

Shraya ended the night with a song in Sanskrit. His rich voice amplified by modern technology, singing ancient words, absorbed by contemporary queer bodies in the audience animated the truth that queerly we are nothing new and in the face of ever-evolving, fluid understandings of sex and gender we have work to do. For us to move forward, thanks to the work of those that came before us, make best use of the resources available to us, and ensure that all can access whatever we are working towards, we need times like Exposure; times to gather, talk and listen.

CLASSIFIEDS

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Profiles Gallery: call for submissions for 2011. Seeking proposals from artists working in all styles and mediums; Deadline: **Sat, Feb 27**, 2010, 5pm; More info: Janine Karasick-Acosta at 780.460.4310, 31 or janinek@artsheritage.ca

Submit exhibits for consideration in the following categories: Environmental Site Specific Installation; Curated Group Exhibit, Individual or Two Artist Exhibit, and Community Programs are invited to participate in 2010 at The Works Art Market and Food Street (**deadline Feb. 15, 2010**) and Street Stage (**deadline Mar. 15, 2010**). Application at theworks.ab.ca

Artist Volunteers needed at the Today Family Violence Centre to develop murals in their new facility that help in creating a positive environment for clients. Patrick Dillon at 780.455.6880

Call for artist donations for the Christmas Bureau of Edmonton: Any artist willing to donate a piece of art to the Christmas Bureau will get at least two mentions on local main stream radio. Supported by info about the Alberta Craft Council where the work will be presented for sale Info: Dianne Brown 780.414.7681; E: dianne.brown@christmasbureau.ca

Forever Growing, Forever Strong–2010 Alberta Literary Awards: Writers Guild of Alberta (WGA) invite writers from across Alberta to submit to this year's award categories. **Deadline: Dec 31, 2009** Info: 780.422.8174; writersguild.ab.ca

Musical theatre company needs strong and (preferably older) tenor for production at the Arden in April. Paid position call 780.460.2937; Rehearsals start December

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I ain't sayin' she's an old-digger

ALT. SEX
altsex@vueweekly.com
Andrea Nemerson

Dear Readers:
We have done "cougars." We have done "MILFs." But surely it's been a while since we did "older women vs. gold-diggers?" We have to give each generation equal opportunity to blame and/or objectify each other or we're not doing our jobs.
Love, Andrea

Dear Andrea:
I'm a 38-year-old woman. I like older women and I hope to be one someday. I don't want to ignore their complaints about men their age dating younger women but I have noticed something conspicuously absent from the conversation—a discussion of why younger women choose to date older men. For the most part we are not "gold-diggers." Mostly we are tired of dating post-adolescent man-children our age.

When I was 26 I met and married a man who was 43. He opened doors for me, versus a guy my age who actually shoved me into some bushes trying to get into the house before me in the rain. He paid for dinner, versus young men who haggled over every dime. He was an excellent lover who put my needs first, versus guys my age who were done in five minutes then told me I could go ahead and finish by myself. He makes me feel beautiful. He never goes commando because he doesn't have any clean laundry and I have never once seen him throwing-up drunk.

So, older women complaining about younger women dating all the men their age—we wouldn't have to if you had raised sons that anyone would want to date. There, I said it. We now have multiple generations of boys who don't actually become men until they're around 40. We do not want to finish raising your sons for you. What happens when they're 25 and think that they're the best at everything they do, but they don't know how to do laundry, cook for themselves or pay rent on time? What happens when they don't have any manners or respect for other people because you thought it was cute to see a little boy act like a king? Well, here's what happens—girls their age don't want to date them. They find older men who will give them respect, affection and great orgasms and then there are no older men left for you to date.

You can bitch and moan, call us gold-diggers and call the men we date cradle-robbers but when you're throwing around blame just be sure to look around the corner into your 28-year-old son's bedroom, and then look in the mirror. If you raise sons who women want to date you will ensure that there will be some men your age left when you're 55 and single.
Love, Not a Digger

Dear Dig:
Whoa! Whoa there! I was with you until suddenly the brute piggishness of the men you chose to date in your youth became the fault of the older women you would like to be one of eventually. There were better-behaved guys out there, you know. They were the guys who are always complaining that the hot girls think of them "just like a brother." Young women are often attracted to louts, for any number of reasons. Many things can be blamed on louts but young women's desire to sleep with them is not one of them.

There is, I admit, some blame to be laid on the parenting styles of the '70s and '80s (permissive to the maxi-max-max) for the childishness of (some!) of the young men you knew when you yourself were in your 20s. Some. But let us not lay that upon the mothers alone, and, indeed, let us watch it with the blaming, period. Yes, it was a permissive era and yes, it turns out in hindsight that children may need more responsibility and less indulgence than was popularly supposed when you and your idiot boyfriends were coming of age, but you know what they say about hindsight. And speaking of hindsight, surely its glow ought to be illuminating the fact that you were choosing the sort of boy-men who spent a lot of time drinking till they puked, and who would (I'm sorry, it's awful of me but this is hilarious) shove you into the bushes to get out of the rain. Dumb-dumb boys! Don't date 'em!

Yes, it is hard for young women, who do tend to mature faster than young men do, to find reasonably well-behaved guys their own age to date. I don't think this is an artifact of any given era; young women have always complained of the immaturity of young men. Yes, older men are attractive to young women for far more reasons than their larger billfolds. Yes, it is unattractive of older women to sling epithets at the the younger competition. But it is also unseemly for you to blame them for the bad behavior of what were, after all, grown-ups at the time. What would you think of a 26-year-old man blaming his mother because he forgot to do the laundry? I thought so.
Love, Andrea

Public Notice

The Pact of Peace and Cohabitation Agreement (hereafter the PPCA) was executed on April 27, 2001. It has lasted nine years and six months. It has maintained the peace and dignity of the parties. It stands as a contract, a treaty, and, now, an accepted convention. Under the PPCA the Queen agreed that no common market services are to be denied the vulnerable party to the accord. Bank services and travel services were specifically addressed in various clauses and ways therein. Penalties and fines can be applied to servants, agents, citizens and other parts and pieces of the Queen jurisdictions for breaches therein.

All those men and women who have vowed allegiance to Queen Elizabeth II of the United Kingdom, and the corporate government called Canada, (and other countries) and their multiple provincial corporate governments, bear full responsibility to uphold the PPCA. The fines and penalties can be applied directly to these governments plus to men and women under their jurisdictions, plus all fictions under their authorities, controls and/or stewardship. Fines and penalties for withholding common market services can range from $ 1 (lesser matters) to $ 1,000,000 (most serious of matters) at the sole discretion of the vulnerable party to the Pact, Edmund Bruce Hegerat. Penalties apply to each instance and/or each day of non compliance.

Further, *The Accord of Mutual Cooperation and Shared Endeavors* (hereafter the AMCSE) was executed on November 8th, 2002. It granted, in an effort to facilitate speedy resolve, the privilege of issuing lawful orders under the authority of the Accord and the Queen. Failure to comply may result in arrest, detainment and incarceration.

The PPCA and the AMCSE were meant to ensure the peace, to protect the poor, the downtrodden and the innocent in addition to the named parties therein. Both stand as international contracts in the world court. To this date no concerns, communications or complaints have been received regarding the activities of the vulnerable party therein.

To facilitate interface regarding these pacts and accords an embassy has been established. All matters arising out of the accords and pacts can now be directed to the embassy office as provided below. Earlier Public Notices exist.

Pronouncements and policies set out in the PPCA and AMCSE apply. These are the "protocols of peace" referred to in use of the PPCA and AMCSE.

All fictions, unreal things, (deemed or otherwise) can direct any and all concerns, communications and complaints to: PPCA & AMSCE Responses, PO Box 5463 Leduc Alberta T9E 6L7

Flesh bone blood living men and women can direct any and all concerns, communications and complaints to: Embassy of Peace and Cohabitation, Office of the PPCA & AMCSE, Suite 119, 11215 Jasper Avenue, Edmonton, Alberta, T5K 0L5

MUSICIANS

The Works Street Stage call to artists from experimental, rap, hip-hop, to folk, bluegrass, country, blues, jazz and rock–all genres. theworks.ab.ca/societyfolder/calls/calls.html; Contact Dawn Saunders Dahl dawn@theworks.ab.ca

Attention All Choirs: Any choirs interested in singing with other choirs in a **12th Night Celebration** on **Jan 3, 2010**, please contact Vince at 780.436.8317

Professional metal band is seeking a dedicated guitar and bass player. Please, no cokeheads, etc. Contact Rob at 780.952.4927

International Songwriting Competition (ISC) deadline extended until **Dec 2, 2009**. Submit as many songs as desired, entries accepted online, by mail, email using a MySpace account. Info: songwritingcompetition.com, 615.251.4441, info@songwritingcompetition

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119-128A Ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@JumpUpDj.com

VOLUNTEER

Meals on Wheels–Volunteers needed • To deliver nutritious meals (vehicle required) Weekdays 10:45am-1pm • To assist in the kitchen Weekdays 6am and 2pm; shift times are flexible • 780.429.2020

CALL FOR ENTRANTS
Stage Struck! 2010
Alberta Drama Festival
Association Edmonton zone

What: Adult one-act play festival
When: February 26 & 27, 2010
Where: Walterdale Playhouse

We provide the venue, the audience and the adjudication; you provide your magnificent talent! Excellent opportunity to hear your play's voice as a developmental tool, as a practice ground for the Fringe, or just for the sheer fun of it! *Entries must be from Greater Edmonton, and must be one-act plays (previously published or new works) between 10 and 60 minutes.*

Entry fee $50

For more information or to request a registration package, contact Mary-Ellen Perley at:
780-481-3716 or *mperley@shaw.ca*.

Entrants being accepted now.
Submission deadline is **Dec. 15, 2009**.

First come first served.
Only 9 spaces available.

Volunteer website for youth 14-24 years old. youthvolunteer.ca

Heart and Stroke Foundation of Alberta, NWT & Nunavut: Take a few hours this February and join our team of Heart Month volunteers. Visit-heartandstroke.ca/help; 1.888.HSF.INFO

Meals on Wheels is accepting unwrapped, new gifts suitable for seniors to be distributed during the holiday season. Drop off gifts at Meals on Wheels, 11111-103 Ave • **Dec 1-11**, Mon-Fri 8am-3pm • **Dec 1-2**, 8am-8pm • Sat, **Dec 5**, 10am-2pm • Gift Wrapping Open House: **Dec 9**, 1-3pm

Canadian Mental Health Association / Board Recruiting 2009 Learn about our community work: www.cmha-edmonton.ab.ca

Volunteer with the Aboriginal Health Group. Plan events (like Aboriginal Health Week, Speaker Series). Promote healthy habits to high school students. Set up events. E: abhealthgroup@gmail.com; aboriginalhealthgroup.org

Deep Freeze, Jan 9-10, winter festival, need volunteers; contact Judy 780 496 1913; artsontheave.org

CNIB's Friendly Visitor Program needs volunteers to Help and be a sighted guide with a friendly voice. If you can help someone with vision loss visit cnib.ca or call 780. 453.8304

Bicycle Mechanic Volunteers for Bissell Centre community homeless or near homlessness members on Mon, Wed, Fri, 9am-12pm. Contact Linda 780.423.2285 ext 134

The Learning Centre Literacy Association: seeking an artist or arts & craftsperson that would be willing to commit 2 hrs weekly to the instruction of their passion to adult literacy learners in the inner city. Denis Lapierre 780.429.0675, dl.learningcentre@shaw.ca

Dr.'s Appointment Buddy–Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780.432.1137, ext 357

P.A.L.S. Project Adult Literacy Society needs volunteers to work with adult students in the ESL English as a Second Language Program. Call 780.424.5514; training and materials are provided

S.C.A.R.S.: Second Chance Animal Rescue Society. Our dogs are TV stars! Watch Global TV every Sat at 9:45 AM where new, wonderful dogs will be profiled. scarscare.org

BISSELL CENTRE Community in need of basic daily items, please bring: coffee, sugar, powdered creamer, diapers, baby formula to Bissell Centre East, 10527-96 St, Mon-Fri, 8:30am-4:30pm

People between 18-55, suffering from depression or who have never suffered from depression are needed as research volunteers, should not be taking medication, smoking, or undergoing psychotherapy and not have a history of cardiovascular disease. Monetary compensation provided for participation. 780.407.3906

ADULT

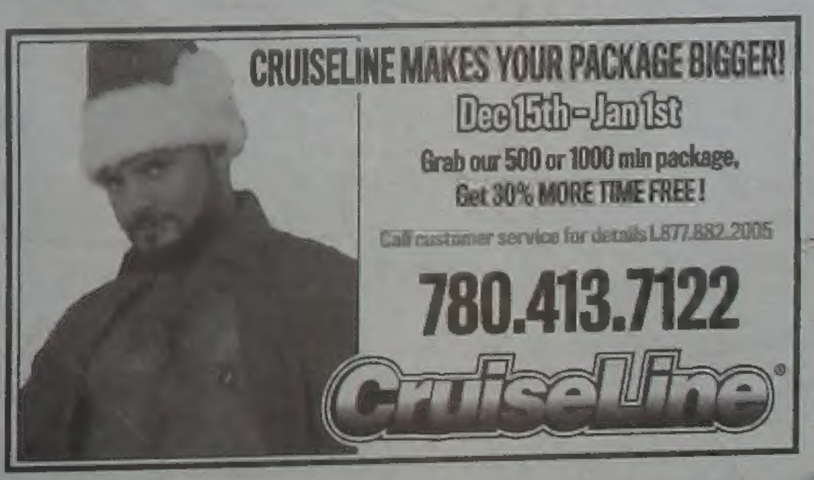
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